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DERN ACADEMIC COUNTERPOINT

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of MUSIC

UNIVERSITY
OF TORONTO

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MODERN ACADEMIC COUNTERPOINT

BY

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“NOT AS THOUGH I HAD ALREADY ATTAINED,
EITHER WERE ALREADY PERFECT: * * * BUT
I PRESS TOWARD THE MARK.”

S. PAUL, *Epistle to the Philippians*,
CHAP. III, 12, 14.

TO

SIR JOHN DAVID McCLURE, M.A., LL.D.,

MUS. D., LOND.

HEADMASTER OF MILL HILL SCHOOL:

AT WHOSE INSTIGATION,

AND BY WHOSE ADVICE AND ENCOURAGEMENT,

THIS BOOK WAS UNDERTAKEN;

THE DEDICATION THEREOF

IS GRATEFULLY OFFERED

BY HIS OLD FRIEND AND TUTOR

THE AUTHOR.

FOREWORD.

"We do it soon enough, if that we do be well."
"He that is a master must serve."
"A great ship asks deep waters."
From *Jacula Prudentium* by George Herbert, 1632.

"One may do whate'er one likes
In Art—the only thing is, to make sure
That one does like it—which takes pains to know."
From *Pippa Passes* by Robert Browning, 1833–1842.

"It is a slavish toil to learn any art by text-books merely, without the assistance of a tutor; the written rule is of little use, is scarcely intelligible, until we have seen it reduced to practice by one who can practise it easily, and make its justice apparent. The ease and readiness of the master are infectious; the pupil, as he looks on, conceives a new hope, a new self-reliance; he seems already to touch the goal which before appeared removed to a hopeless distance. It is a slavery when soldiers are driven against the enemy by the despotic command of a leader who does not share the danger, but the service becomes free and glorious, when the general rides to the front. . . . . Principles last for ever; but special rules pass away with the things and conditions to which they refer. . . . . A principle is best seen in its practical application; a rule in its examples." From *Ecce Homo* (Macmillan & Co., 1885).

For much generous advice and assistance in the preparation of this book, the author desires to tender his best thanks to his former pupils, Sir John D. McClure, M.A., LL.D., Mus. D., Lond., and S. E. L. Spooner-Lillingston, Esq., M.A., Mus. D., Oxon, who, together with Egbert F. Horner, Esq., Mus. D., Dunelm, and the Rev. Vernon Russell, M.A., have contributed useful examples to illustrate its rules: and to Sir John D. McClure, Dr. Horner, and Edward d'Evry, Esq., F.R.C.O., for further help in revising the proof-sheets.

The present book goes forth in as perfect a form as, at this present time the writer can achieve; but his own long experience as a teacher leads him to conceive the possibility of still further improvements in the method of presenting to the student-mind what has always been an educational process of great difficulty and elaboration. Criticisms and suggestions will be gratefully received.

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MODERN ACADEMIC COUNTERPOINT.

CHAPTER I.

WHAT COUNTERPOINT IS.

1. It is impossible to describe in a few words what exactly is meant by the Art of Counterpoint. Various writers have endeavoured to do this, but with indifferent success. Thus, we find the following terse but inadequate (and even unintelligible) definitions:—

> "The art of combining melodies."
> "Melody against melody."
> "The artificial application of the natural principles of harmony."
> "The setting one point against another."
> "*Nota contra notam, vel punctum contra punctum.*"

2. Perhaps the briefest way of defining Modern Academic Counterpoint is to describe it as the art of adding to a given melody—in accordance with certain fixed rules—one or more other melodies above or below; in such a manner that all the parts when sung together shall produce correct harmony.

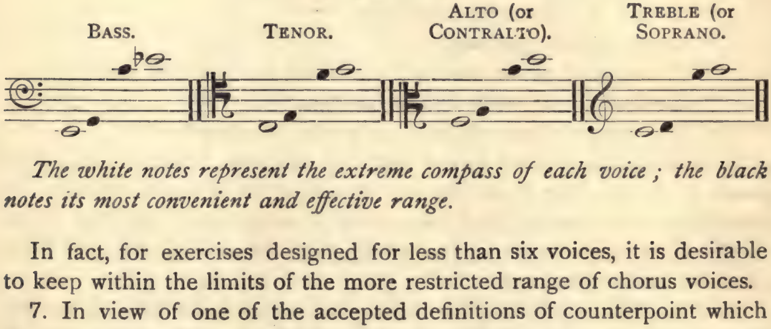
3. Even this requires further explanation to the beginner. A melody or part is a series of single sounds belonging to some diatonic scale, which, if sung one after the other in a well-arranged and orderly progression, will produce what is popularly known as a "tune." A melody or part is read *horizontally* from left to right of the written page; and a *score* consists of two or more parts designed for simultaneous performance written one above the other on parallel staves on the same page.

4. The "given melody" is called the *Canto Fermo* or "fixed song." C.F. is the usual abbreviation for Canto Fermo. Every part added to the C.F. is written according to one of five prescribed rhythmical patterns which are called "orders" or "species"—usually the latter. These will be described fully, later on.

5. As a rule, Modern Academic Counterpoint is written *for voices only;* but in some of the more intricate melodic patterns or "species," the student will necessarily acquire a certain amount of practical experience in dealing with that rapid fluency of melodic movement which is so characteristic of instrumental writing. And, indeed, some of the exercises in this book have been designed for a mixture of voices and instruments, in order to familiarize the student—at quite an early stage of his contrapuntal work—with a few of the more elementary features of what is known as "independent orchestral accompaniment." But this has been done within the restricted limits imposed by the rules of Strict or Academic Counterpoint.

6. The voices written for in the exercises given in this book are those of the ordinary mixed choir or chorus of men and women. It is important to remember always that the more extensive range peculiar to *solo* voices should not be drawn upon for academic contrapuntal purposes. The following may be said to represent the extreme compass or melodic range of each of the four kinds of *chorus* voices, which ought not to be exceeded in exercise work :—

Fig. 1.



The white notes represent the extreme compass of each voice ; the black notes its most convenient and effective range.

In fact, for exercises designed for less than six voices, it is desirable to keep within the limits of the more restricted range of chorus voices.

7. In view of one of the accepted definitions of counterpoint which describes it as "the artificial application of the natural principles of harmony," and recognizing the necessity for a pre-conceived "harmonic basis" before even the most simple exercise in counterpoint can be attempted with anything like success, it may be as well to state at once that before beginning his contrapuntal study, the student should be well grounded in the study and practice of harmony. He ought to be exceedingly well versed in the rudiments of music, the use of triads and their inversions ; all kinds of chords of the seventh and their inversions ; and he should be equally familiar with the nature and use of auxiliary notes, passing notes, suspensions, and appoggiaturas.

8. This preliminary knowledge and practical experience of harmony —which can be conveniently acquired by filling up "figured bass"

exercises—will be found indispensable to the study of Counterpoint—even although the actual harmonic basis of exercises in Counterpoint will not exceed the use of triads and their first inversions.

9. As in Harmony, so in Modern Academic Counterpoint, a *chord* is the recognized term which signifies the sounding together of the notes belonging to the separate and individual parts of the exercise at any stage of their simultaneous progress.

10. A chord is read *perpendicularly* from the lowest note of the score to its highest note, including all the notes which lie between these two extremes. It is the *succession of chords* in an exercise which forms the harmonic basis of Counterpoint.

11. After the foregoing remarks, Modern Academic Counterpoint may be not inaptly described as the "horizontal aspect of musical composition which has for its harmonic basis the smallest possible variety of chords."

12. Viewed in this light, the rules which govern the study of Modern Academic Counterpoint may be said to have grown out of a critical observation of those principles which appear to have guided composers in their work from the thirteenth century onwards.

13. The essence of the Polyphonic style, the name usually given to the school of Choral Art which culminated with the works of such men as Palestrina (d. 1594), Orlando di Lassus (1520–1594), and William Byrde * (1538–1623), was the melodic interest given to every single part contained in the score.

14. When we examine any of the enormous amount of music which belongs to the great Polyphonic Period of Musical History, we cannot fail to be struck with "the considerable variety which was possible, without going beyond the bounds of the strictest purity of style. These bounds the early composers of choral music could not well exceed, because their whole attention was devoted to finding out by experience and observation what voices unaided by mechanical means could do, and what it was most apt for them to do; and their attention was not distracted by other forms of art, because no other forms of art as yet existed." †

15. As it is a well-known and indisputable fact that every academic musical precept has historically followed in the wake of practical progress made in the art of Musical Composition itself, it may be necessary (as well as interesting) to trace briefly the origin and growth of Polyphony.

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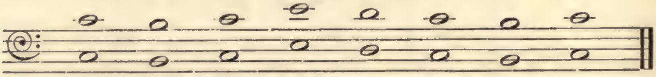
* Some authorities give 1543 as the date of Byrde's birth.

† Sir C. Hubert H. Parry, *Style in Musical Art*, p. 35.

16. This covered many centuries in its progress.

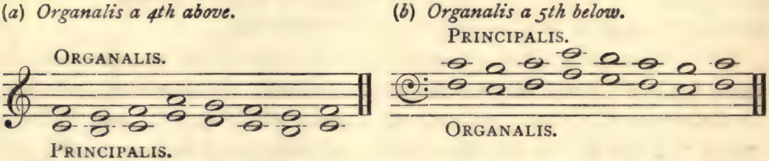
17. The ancient Greeks practised what they called *Antiphony.* This was a mere simultaneous duplication of the same melody by two voices (or two bodies of voices) singing together at the distance of an octave apart:—

Fig. 2.



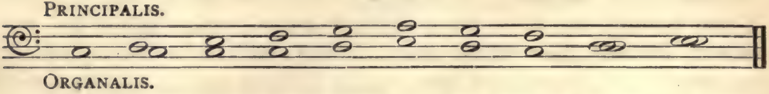
18. The next step—called *magadizing*—was to double the same melody at some interval closer than an octave, so as to allow voices which were naturally pitched not quite so far apart, to sing together in chorus. The intervals of the fifth and fourth were found probably to be the most convenient distances for this purpose. The original melody—or "Canto Fermo," as we should call it—was termed *principalis;* the added doubled part was known as *organalis.* This system of magadizing was called *diaphony* or *organum.*

Fig. 3.


(*a*) *Organalis a 4th above.*
ORGANALIS.
PRINCIPALIS.
(*b*) *Organalis a 5th below.*
PRINCIPALIS.
ORGANALIS.

19. At first the duplication was exact, as here shown. Afterwards, during the first half of the tenth century, slight differences arose between the two parts by the occasional retention or repetition of one of its notes by the organalis:—

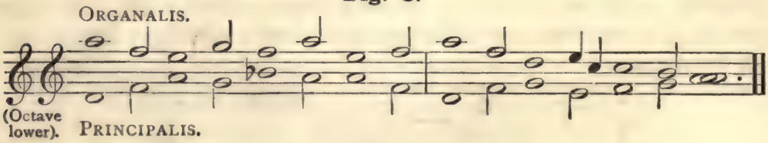
Fig. 4.


PRINCIPALIS.
ORGANALIS.

20. A century later, we find greater freedom and independence of the two parts, and even greater discord resulting therefrom.

About 1050, we find the two parts proceeding in opposite melodic directions, as well as occasionally a more liberal interchange of concord with discord:—

Fig. 5.

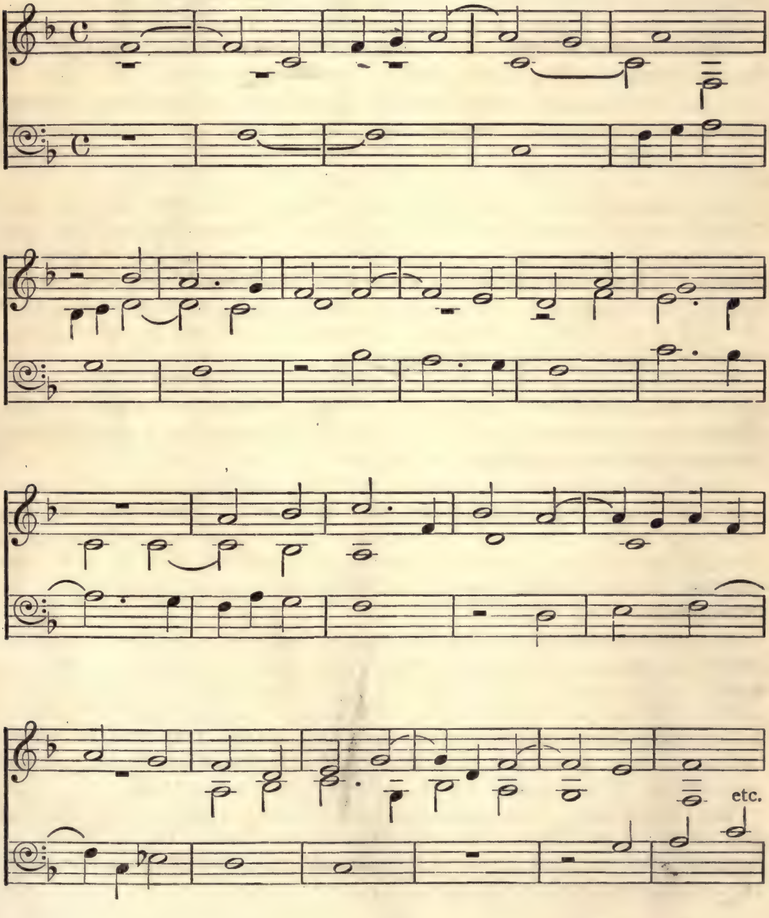

ORGANALIS.
(Octave lower).
PRINCIPALIS.

21. A system of *time-measurement*—but not indicated by bar-lines as we know them—having come by degrees into practice, *discant* (or *cantus mensurabilis* as the art of polyphony was then called) changed its name to *counterpoint*.

22. The following example will serve as an illustration of the high standard of purity and clearness which the art of polyphony had attained at the close of the sixteenth century:—

Fig. 6.

Beginning of the *Agnus Dei* in a Mass for three voices by William Byrde (1538–1623).



23. It is important to remember that up to the time of the gradual introduction of modern major and minor scales in the seventeenth century, all Choral writing was based upon the tonality of the Ancient Ecclesiastical system of modes, described in Chapter II.

24. From time to time the principles which seemed to guide composers' practice were reduced by theoretical writers to an academic system of rules and instructions for students.

The earliest recorded precepts of academic counterpoint are to be met with in the Latin treatises of Franco (of Paris and Cologne, *early* thirteenth century); Marchettus (of Padua, *late* thirteenth century); Jean de Muris (of Paris, early fourteenth century); Phillippe de Vitry (of Meaux, near Paris, fourteenth century); Robert de Handlo (of England, 1326); and Simon Tunsted (of Oxford and Bruisyard, died 1369). By this time polyphony written on a fixed plainsong Canto Fermo was in full practice.

Then, some 150 years later, came the following fifteenth century writers on academic counterpoint:—Johannes Tinctoris (of Nivelles in Brabant, died 1511), and Franchino Gafori (of Milan, 1451–1522).

Then, the sixteenth century witnessed the contrapuntal treatises of Andreas Vogelsang (sometimes called *Ornithoparcus*, 1517); Heinrich Loris (sometimes called *Gloreanus*, 1488–1563); Pietro Aaron (of Venice, *c.* 1490–1545); Nicola Vincentino (of Ferrara, 1511–*c.* 1580); and Gioseffo Zarlino (of Venice, 1517–1590).

Half a century later, Ludovico Zacconi (of Venice, 1555–1627) improved upon Zarlino's method by insisting upon a diatonic equal-note "Canto Fermo" as the basis of all academic counterpoint; and by inventing quite a large number of rhythmical patterns ("orders" or "species" as we now call them) which were to be used by students in their exercises. Thomas Morley (of England, 1557–1603) in Part II of his "Plaine and Easie Introduction to Practicall Musick," also prescribed a large number of "species" for academic purposes.

A century later came Johann Joseph Fux (of Vienna, 1660–1741) a contemporary of J. S. Bach (1685–1750) who revised the various schemes of species formulæ, reducing them to *five;* and his book "Gradus ad Parnassum" may be regarded as the beginning of modern academic counterpoint.

Both Friedrich Marpurg (of Berlin, 1715–1795) and Johann Georg Albrechtsberger (of Vienna, 1736–1809) broke away to a certain extent from the Fux contrapuntal method; but both Charles Simon Catel (of Paris, in 1802) and Luigi Cherubini (also of Paris, in 1835) reverted to the system of Fux, but based their examples upon the tonality of modern major and minor scales, instead of upon the ancient modes.

From this time there was a parting of the ways with respect to contrapuntal methods of teaching. The German school of theorists took rather a different line from the rest of the great teaching centres of Europe by gradually discarding the equal-note Canto Fermo, and by confusing the individuality of the five orthodox "species." Amongst these German writers were Siegfried Wilhelm Dehn (1799–1858) and Johann Gottfried Heinrich Bellermann (1832–1903)—both of Berlin—Ernst Friedrich Eduard Richter (1808–1879, of Leipzig) and Hugo Riemann of Hamburg (1888).

The English School of academic counterpoint—which is quite modern—has ever been faithful to the teaching scheme of Fux and Cherubini. One of the earliest English books was a small Catechism of Counterpoint by J. A. Hamilton, *circa* 1840. This was followed by other treatises:—

Charles Child Spencer in 1865.
The Rev. Sir Frederick Arthur Gore Ouseley in 1869.
Henry Wylde in 1871.
Sir Frederick Bridge and George Oakey, both in 1878.
Sir George Alexander Macfarren in 1879.
William Smyth Rockstro in 1882.
Ebenezer Prout in 1890.
Stewart Macpherson in 1903.
Francis Edward Gladstone in 1905.
Charles Herbert Kitson in 1907.

25. Two opposite—but by no means irreconcilable—views of contrapuntal study and practice may be described here as

(i) the archæological; (ii) the educational.

26. Advocates of the former view are disposed to regard Counterpoint as a distinct and definite school of composition; which, because it flourished and attained a high degree of perfection within a certain historical period (ending soon after the beginning of the seventeenth century) and is now more or less extinct, must therefore now-a-days be looked upon somewhat in the light of a dead language—to be studied and practised exactly in the manner and style of the time in which it was a living speech. Obviously, any study and practice of the Art of Counterpoint from this purely archæological point of view demands an intimate acquaintanceship with the old Church Modes—already referred to, and presently to be described. This ancient and unfamiliar tonality properly belongs to a more advanced stage of a student's career; a beginner is only bewildered by it, and is also likely to acquire by its means crude and inaccurate notions of both melody and harmony. Accordingly, it has been thought desirable by Cherubini, and every writer of note since his day, to modify the rules of Counterpoint so far as to make them practically workable under the tonal conditions of modern diatonic scale-systems, and the harmonic basis of chords resulting therefrom.

27. Present-day musical educationists regard the rules of Counterpoint—fixed as they were by musicians during the course of many centuries—as the practical result of common everyday experience and observation of those natural laws which must *always* govern the principles of acceptable tone-combination. Such rules are peculiar to no particular age or period.

28. The value of Modern Academic Counterpoint consists therefore in the ways and means it affords students of Musical Composition of learning the technique of Choral writing. By following its precepts they learn how to treat the human voice in a pure vocal style—as distinct from the instrumental style. The young composer is instructed

to map out a simple harmonic scheme free from pungent and more or less repulsive discords of percussion; and to think out and weave about so plain and simple a succession of chords a web of combined melodies which are free from awkward melodic intervals. Difficult skips from one note to another—which may be easy enough to the instrumentalist with every modern mechanical appliance to help him in their production—are as embarrassing to the vocalist of to-day as they were to his ancestors four or five centuries ago.

29. The modern student of Counterpoint is not asked to carry his mind back—with difficulty and uncertainty—for some four or five centuries, when composers obtained their ensemble effects by merely adding *intervals* above or below a C.F., instead of thinking of *chords* as we do. He is not asked to become a mere antiquarian, but to work modestly and inoffensively with the simpler artistic material of his own day and generation.

30. Modern Academic Counterpoint no more claims to be a school of musical composition, than logic claims to be a school of rhetoric.

31. The Art of Musical Composition is "like a closed fist ready to strike" (to borrow a simile from Archbishop Whately); the training process of Counterpoint is "like the open hand which has to be put into a fighting attitude."

32. Such a training process ever influences and controls the mind of the creative musician. It enables him—whilst in the act of composing music—to choose between those good and bad effects which are produced by the combination of melodies moving together in different rhythmical patterns.

CHAPTER II.

THE TONALITY OF THE OLD CHURCH MODES.

33. Although a practical *working* acquaintanceship with the Ecclesiastical tonality of the Middle Ages cannot reasonably be expected of a young student of Counterpoint in the early stages of his progress, it is, nevertheless, necessary that he should be familiar with the names of the Modes, and with the order of tones and semitones contained by each, in order to realize fully the true tonal character of their derivatives, the modern major and minor scales—particularly the minor.

34. Modern tonality cannot be properly and adequately explained without considerable reference to the Modes from which the present European scale-systems are so obviously derived.

35. It has been stated already that up to the time of Cherubini (who published his treatise on Counterpoint and Fugue at Paris in 1833) Academic Counterpoint was practised by students of musical composition in the tonality of the old Church Modes.

Mode = Scale, which is the general term given to a series of sounds proceeding up or down in alphabetical order from any given sound to its octave above or below.

36. There are in all, fourteen Church Modes; but of these, two had no practical use in later mediæval times.

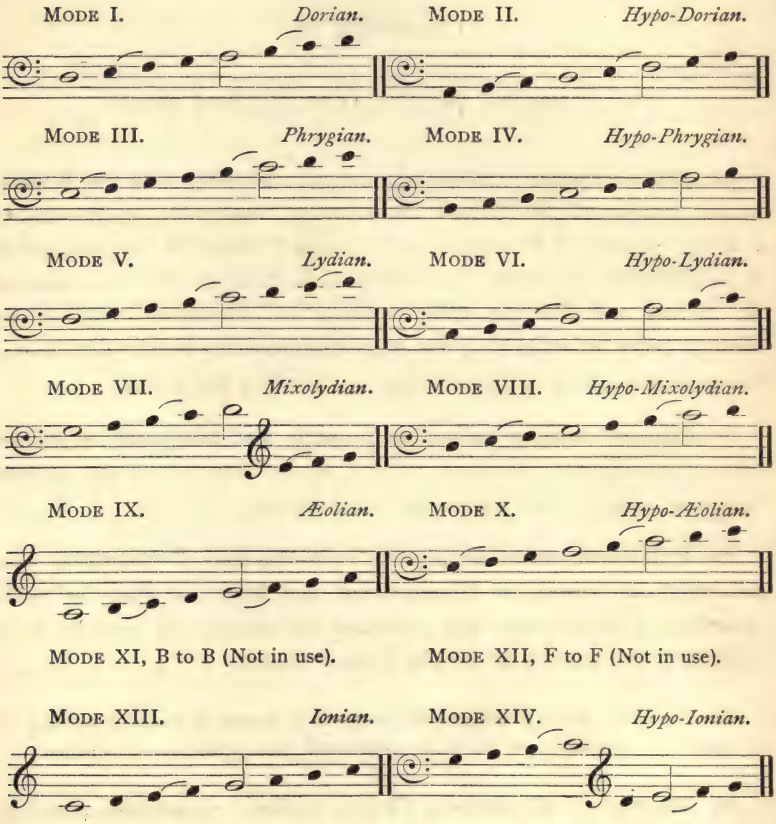
37. Of the remaining twelve there are two kinds: the six which bear the odd numbers are called *Authentic;* the other six, with even numbers, are called *Plagal.*

38. In addition to its number, every Mode bears a distinguishing Greek name, as shewn in the following table:—

Fig. 7.

A TABLE OF CHURCH MODES.

A Semibreve indicates the FINAL of a Mode; a Minim its DOMINANT; the Slurs show the position of the Semitones.



AUTHENTIC MODES. (Odd Numbers).

PLAGAL MODES. (Even Numbers).

MODE I. *Dorian.* MODE II. *Hypo-Dorian.*

MODE III. *Phrygian.* MODE IV. *Hypo-Phrygian.*

MODE V. *Lydian.* MODE VI. *Hypo-Lydian.*

MODE VII. *Mixolydian.* MODE VIII. *Hypo-Mixolydian.*

MODE IX. *Æolian.* MODE X. *Hypo-Æolian.*

MODE XI, B to B (Not in use). MODE XII, F to F (Not in use).

MODE XIII. *Ionian.* MODE XIV. *Hypo-Ionian.*

39. Every Plagal Mode will be seen to bear the same Greek name as the Authentic Mode which numerically precedes it—with the prefix *Hypo* (*i.e.*, "under"). This signifies that it is practically the same series of notes presented in a different phase or range, *i.e.*, with the final in the middle instead of at the beginning of the mode.

40. Perhaps the easiest way of beginning an explanation of this ancient tonal system is to draw the attention of the modern reader to

the fact that, as far as present-day tuning will permit, all the modes in their untransposed or normal pitch, can be played upon the white keys of a pianoforte without touching a single black key.

41. Viewed in this homely way, the modes may be roughly described as seven diatonic * and alphabetical ascents (and descents) from each of the degrees of our modern scale of C major—beginning with D its supertonic or second degree. [See the left hand column of Fig. 7].

42. Each of the seven modes so formed can be seen (from Fig. 7) to be capable of a double interpretation and tonal treatment; each can be regarded either as an Authentic or as a Plagal Mode. [See § 44].

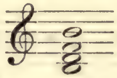
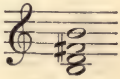
43. The chief point of difference between an Authentic and a Plagal Mode is this:—In the former, the lowest note is the "final," in the latter, the fourth note from the bottom is the final.

44. It will be observed from Fig. 7 that the following pairs of Modes consist of exactly the same notes: although, as will be seen presently, the melodic use of these notes will be widely different, according to the *character* of the Mode to which they belong for the time being:—

AUTHENTIC.		PLAGAL.
I	and	VIII
III	and	X
V	and	XII
VII	and	XIV
Whilst IX	is an octave above	II
XI	,, ,, ,,	IV
XIII	,, ,, ,,	VI

45. In each of the Authentic Modes, the final is the lowest note, and with one exception the dominant is the fifth note; in this way corresponding with the modern scale positions of our own *tonic* and dominant.

The final is always the concluding note of a melody written in one of the modes; and the dominant has been aptly described as "that note of the melody more prominent than the rest, round which the other notes circle."

46. The note B is used neither as a final, nor as a dominant; C takes its place in certain modes (III and VIII) as a dominant, but never as a final. Obviously as a final, B could not be harmonized with a common chord  without an accidental F♯  which would violate the purity of the diatonic atmosphere.

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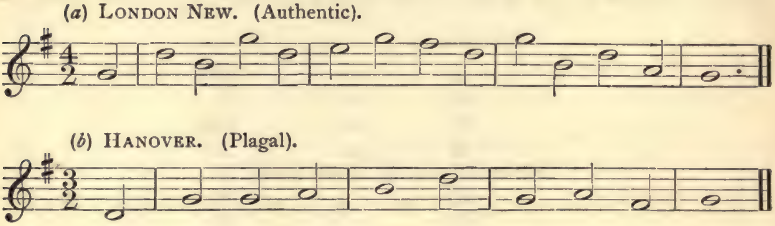
* Diatonic means "proceeding mostly by tones," as opposed to a chromatic scale which proceeds by semitones.

Having thus no root or fundamental status of its own, the note B was discovered to exist mainly as a sort of "horizontal" preparation for the note C; to which, by reason of its close proximity, it had an almost irresistible melodic tendency or attraction.

47. In each of the Plagal Modes, the final is the fourth note; *i.e.*, the same note as the final of the Authentic mode which numerically precedes it. The dominant lies a 3rd below the dominant of the Authentic mode which has the same final. But in the Hypo-Mixolydian Mode (VIII), C is substituted for B, which would be a 3rd below D, the dominant of the Mixolydian Mode (VII).

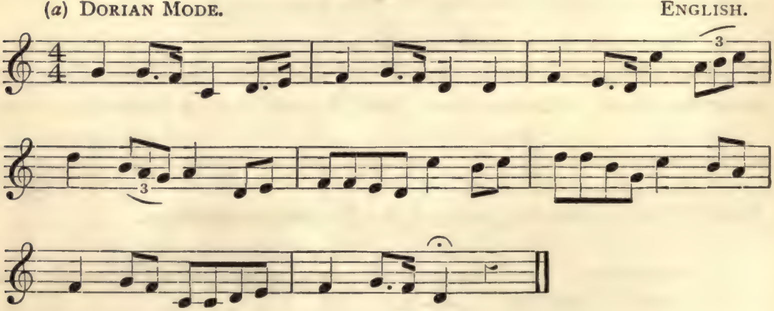
48. By way of a homely illustration of the difference between an Authentic and a Plagal Melody, let us compare the following phrases from well-known hymn-tunes: the former of which—"London New," lies between the tonic and its upper octave, whilst the latter—"Hanover," has the tonic in the middle of its melodic range.

Fig. 8.

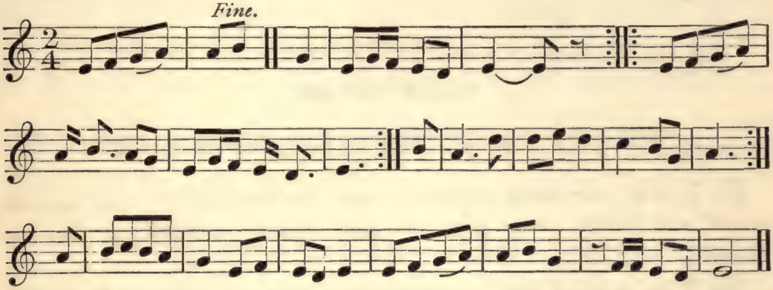


49. It must not be understood by any means that the tonality of the old Church Modes here described is obsolete and non-existent at the present day. Quite the contrary. It is distinctly traceable in much of the folksong of our own and other countries. Here are a few typical specimens:—

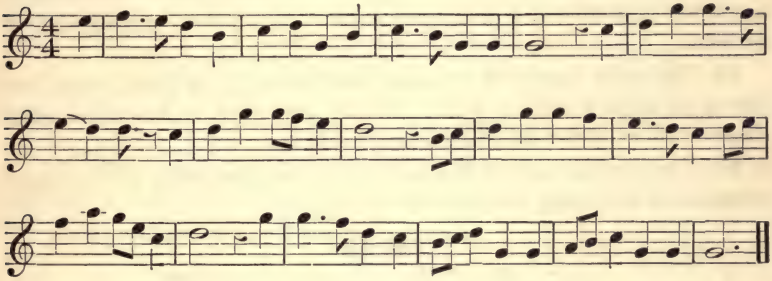
Fig. 9.



(*b*) PHRYGIAN MODE.* INDIAN.



(*c*) MIXOLYDIAN MODE. ENGLISH.



50. Many modern composers have shown that they know how to make good use of the tonality of the modes, when writing in the madrigal, motett, and other polyphonic styles. For a new work which needs "local colour" of a mediæval or ecclesiastical character, a practical knowledge of how to treat the modes effectively, is absolutely indispensable.

51. *Advanced* Counterpoint students are therefore advised to write many exercises in this old tonality.

But it is distinctly expedient for them *first* to practise modern academic counterpoint in the tonality of to-day. By this means they are enabled to approach the study of the unknown, through their knowledge and experience of the known.

Directions for the composition of exercises in the modes will be given at the end of this book.

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* Known in India as *Rāga Bhairavi.*

CHAPTER III.

MODERN TONALITY: MAJOR AND MINOR SCALES.

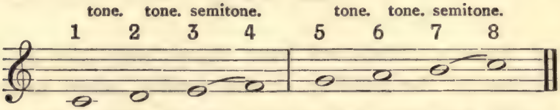
52. It is an interesting process to trace the derivation of our modern major and minor scales from the old modes described in the last chapter.

53. What is called the "common major scale" of to-day is practically identical with the Ionian Mode (XIII of the Ecclesiastical system); and it retains its symmetrical order of tones and semitones whenever any other note than C is arbitrarily selected as a key-note, starting-point or final.

54. The chief feature of its tonal construction is its division into two halves (or tetrachords) of exactly similar formation, in which the scale-degrees follow this order: tone, tone, semitone.

55. The seventh note of the scale (*viz.*, the third note of the upper tetrachord) is strongly felt to be a leading note:—

Fig. 10.



Lower Tetrachord. Upper Tetrachord.

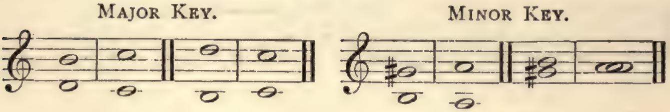
that is to say, whenever the seventh degree is approached from below, the singer or listener experiences a desire for it to proceed upwards to the tonic.

56. As far back as the days of "musica ficta"* (14th and 15th centuries) it was the rule that any note rhythmically occupying the position of a "final" should be approached from below by the interval of a semitone; even though the necessary "accidental" was not included in the written music. In this way the delectable melodic effect of a "leading note" came in course of time to be regarded as harmonically essential in the construction of the Perfect Cadence or *Clausula Vera*:—

---

* *Musica ficta*, = "feigned or artificial music." This was a term used to express certain notes which—it is assumed—were chromatically raised or lowered a semitone in performance, but were not accidentally sharpened or flattened in the notation of the written parts sung from.

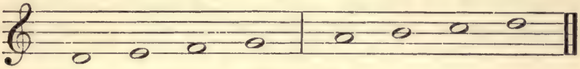
Fig. 11.



57. In the minor scale, the leading note is chromatic; since being unprovided for by the key-signature, it needs an accidental whenever it occurs.

58. The original form of the minor scale seems to have been identical with that of the Dorian Mode (I of the Ecclesiastical system). This may be easily proved by an examination of the folk-song tonality of all nations. One of the oldest European scales is that of ancient Poland:—

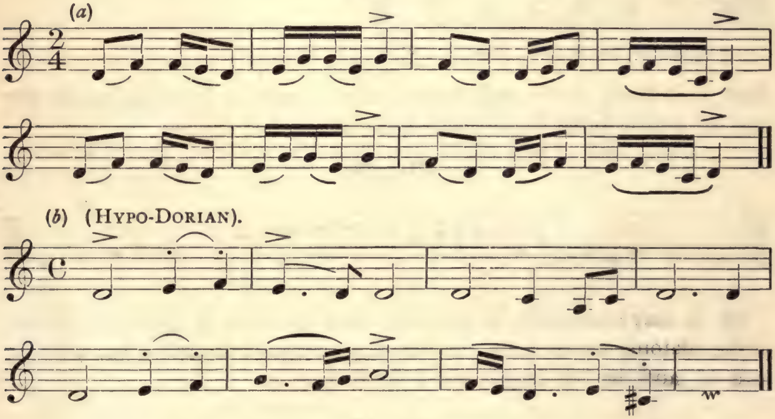
Fig. 12.



which is exactly the same as Mode I in Fig. 7.

59. The same tonality is to be observed more or less in some of the negro melodies which furnished Dvorak with such delightful material for his *New World Symphony*:—

Fig. 13.



60. And the same Dorian Mode tonality is very much in evidence throughout the whole field of English folk-song. Here is a beautiful example from Lincolnshire, [*] *The Lost Lady found*:—

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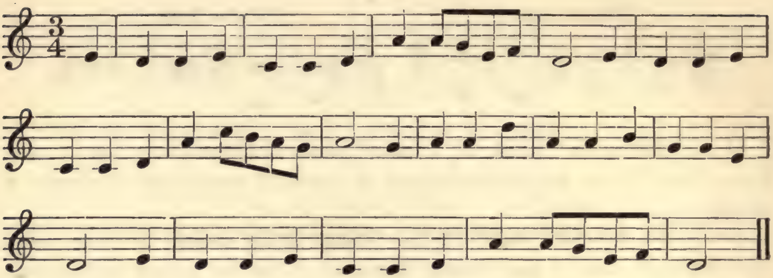
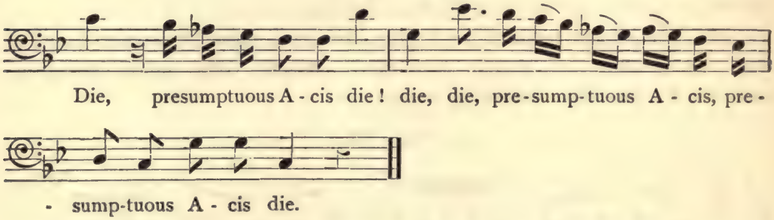
[*] From a paper read by Miss Lucy E. Broadwood before the *Musical Association*, March 14th, 1905.

Fig. 14.



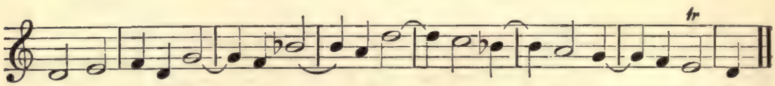
61. Traces of Dorian mode tonality lingered as long as the Bach and Handel period of musical history (1685–1759), when all the minor key-signatures requiring flats were written with one flat less than are the same key-signatures of to-day. Thus in *Acis and Galatea*, Handel writes the sixth degree of the scale of C minor with an accidental:—

Fig. 15.


Die, presumptuous A - cis die! die, die, pre-sump-tuous A - cis, pre -
- sump-tuous A - cis die.

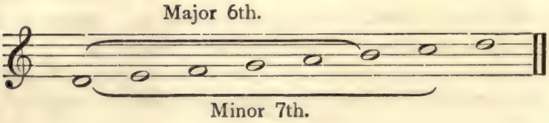
And J. S. Bach, in his well known organ fugue in D minor, omits the one flat which forms the modern signature of that key:—

Fig. 16.



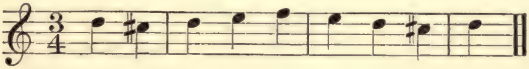
62. It may reasonably be gathered from this, that in the original form of the diatonic minor scale, the 6th degree above the tonic was a major interval, and the 7th degree was a minor one:—

Fig. 17.


Major 6th.
Minor 7th.

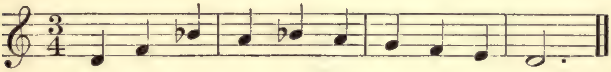
63. As we have seen above, the 7th degree of the minor scale was raised chromatically in order to fulfil the functions of a leading note for Cadence purposes in compositions written with a Dorian Mode key-signature. The same chromatic process frequently took place in other melodic phrases wherein the key-note was alternated with the 7th degree:—

Fig. 18.



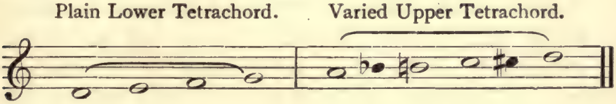
64. Similarly, with the old Dorian Mode key-signature, the 6th degree of the minor scale was invariably lowered chromatically in order to overcome the intolerable roughness of a tritone leap, or whenever in a melodic phrase the dominant was alternated with the 6th degree:—

Fig. 19.



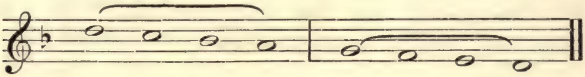
65. It will be seen, therefore, that even in the days of the now obsolete Dorian minor key-signature the upper tetrachord of the minor mode or scale was subjected to such frequent arbitrary alterations of its 6th and 7th degrees as to be practically chromatic in character:—

Fig. 20.



66. The minor key-signatures of the period subsequent to the time of Bach and Handel—extending to the present day—would seem to suggest some sort of derivation of the modern minor scale from the Æolian Mode (IX):—

Fig. 21.

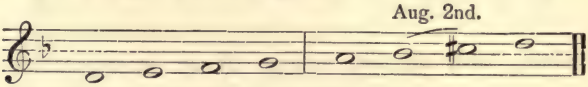


67. This is the descending form of the minor scale, which, coming down away from the tonic, obviously requires no leading note.

68. But the ascending form—approaching the tonic from below—often needs a leading note. As soon as the minor seventh degree of the scale provided by the key-signature is chromatically raised to serve the purpose of a leading note, the un-scalelike gap of an augmented second is created between the 6th and 7th degrees.

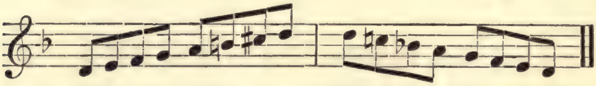
This produces what is called the "harmonic" form of the modern minor scale:—

Fig. 22.



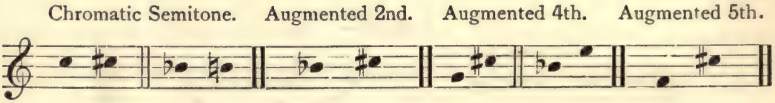
69. For melodic purposes, this gap of an augmented 2nd has to be smoothed over by chromatically raising the sixth degree; so that the minor scale both ascending and descending takes this ("melodic") form:—

Fig. 23.



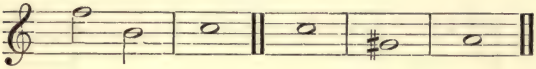
i.e., its upper tetrachord is to all intents and purposes chromatic (see Fig. 20).

70. Yet the melodic contents of this upper tetrachord are—for vocal purposes at least—never allowed to be used in a reckless manner with intervals which are at once difficult to sing, and pervertive of the diatonic atmosphere of the true contrapuntal style—which demands smoothness of progression, gently flowing melody, and pure unsullied consonance in its harmony. The following intervals, all of which lie between various degrees of the complete minor scale formula shown in Fig. 20 are strictly forbidden in the composition of any contrapuntal melody:—



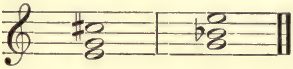
71. But the intervals of the *diminished 4th* and *diminished 5th* are sometimes allowed at the end of a melody, provided that after the skip the voice returns to some intermediate note:—

Fig. 24.



72. And the interval of the augmented 4th may be used harmonically between the *upper parts* of a contrapuntal chord :—

Fig. 25.

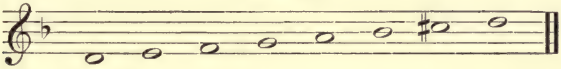


73. Enough has now been said to prove that the Minor Mode is as much a scale on its own account as is the Major Mode. Both Major and Minor scales have an equal right to possess a tonic (or final as it used to be called) from which the scale in either case takes its own distinctive alphabetical name, such as D minor, D major, &c.

74. The minor scale then is neither merely a coloured variety of the major scale which begins on the same tonic, nor merely a kind of hypo-mode to the major scale which bears the same key-signature.

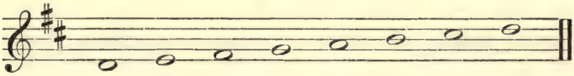
75. It has been taught by one set of people however that this scale of D minor :—

Fig. 26.



is nothing more nor less than the scale of D major :—

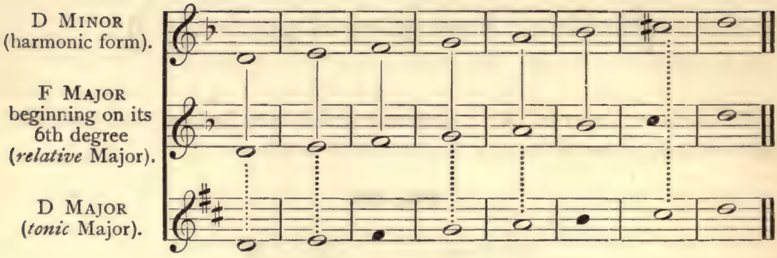
Fig. 27.



with its third and sixth degrees arbitrarily lowered a chromatic semitone. And further, its only connection with the scale of F major depends upon the unfortunate fact that it possesses the same key-signature.

76. Another set of people teach the opposite doctrine, *viz.*, that the minor scale is only a dependent (or *hypo*) mode of its relative major. Perhaps this doctrine may be regarded as nearer the truth than the other. If the following figure be examined :—

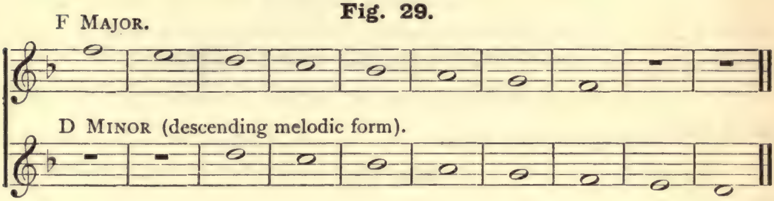
Fig. 28.



it will be readily seen that with the exception of a single note (its 7th) the whole of the scale of D minor (harmonic form) is identically the same as that of F major, and that for six consecutive degrees. But its coincidence with the tonic major scale of D is for five degrees only, and for not more than two consecutively.

77. Again, if this next figure be examined :—

Fig. 29.



the descending form of the "melodic" minor scale (which, according to the key-signature, is the same as the Æolian Mode—IX of the Ecclesiastical system) presents the appearance to both eye and ear of being a kind of *hypo* mode to its relative major: the same series of notes being presented in a different phase or range.

It may be remarked here, incidentally, that for considerably more than half-a-century, singing at sight has been most successfully taught to "the million" by the propagators of the "Tonic Sol-fa" movement and their successors; who regard the minor scale as the "Lah mode," *i.e.*, as shown above, a hypo mode to the common major scale, the former beginning on the sixth degree of the latter, a 3rd below its tonic.

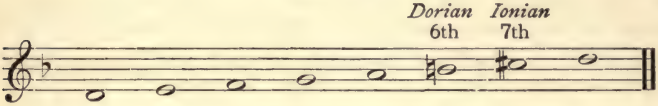
78. But in this book, the minor scale will be regarded as a distinct scale on its own account, beginning and ending on its own tonic or final.

79. Owing to the abnormal un-scalelike "gap" of the augmented 2nd which occurs between the 6th and 7th degrees, the second half (upper

tetrachord) of the Harmonic Minor Scale is debarred from all melodic use in modern academic counterpoint.

80. To avoid this gap, what in § 69 has been called the "Melodic or Arbitrary" Minor Scale (ascending form) comes into use:—

Fig. 30.



The 6th degree of this scale—which, as shewn in § 61, is derivable from Mode I—may be conveniently termed the "Dorian 6th." The 7th degree—shewn in § 56 to be derivable from Mode XIII—may be termed the "Ionian 7th." These, with an occasional accidental major 3rd in the final tonic chord ("Tierce de Picardie") are the only chromatic notes allowed in modern academic counterpoint.

81. For harmonic purposes all the notes of the chromatic upper tetrachord [see Fig. 20]—formed by the fusion of the ascending and descending forms of the Melodic Minor Scale [see Fig. 23]—become practically possible.

Professor F. Niecks (of Edinburgh University) wrote thus in *The Monthly Musical Record* for Aug. 1st, 1913:—"If you confine your diatonic chords to those formed of the notes of the so-called 'harmonic form' of the minor scale, and reject, for instance, the major triad of the third degree and the minor triad of the fifth degree, you reduce the resources of the mode grievously and unjustifiably. To speak of modulation when these chords occur in minor seems to me nothing but a quibble. Do not let us make a fetish of the so-called 'harmonic form' of the minor mode. It is not what it pretends to be. It is purely and simply the outcome of a harmonically impoverished as well as an undeveloped age. It is not in conformity with the practice of later generations."

CHAPTER IV.

AVAILABLE CHORDS FOR CONTRAPUNTAL PURPOSES.

82. The principal object of Modern Academic Counterpoint being the study of the "horizontal aspect" of musical composition under the smallest possible harmonic conditions; in every exercise (no matter how few or how many voices may be written for) only two kinds of chords are used, *viz.*, triads and their first inversions.

83. Every uninverted triad must be *consonant*, *i.e.*, the fifth above the root must be perfect.

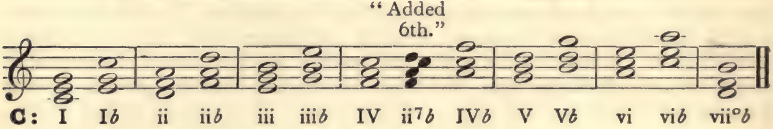
84. All uninverted dissonant triads are forbidden, as well as the first inversion of the augmented triad; but first inversions of diminished triads are allowed.

85. No second inversion is permitted *as such*, although—as will be shewn—the *effect* of a $\frac{6}{4}$ chord is sometimes possible when the 4th is prepared. Nor may any chord be permitted in which the 7th is an *essential* interval, save—when the cadence is approached under special circumstances—the first inversion of the "secondary seventh" of the supertonic (or "added 6th" as it is called) may be occasionally used.

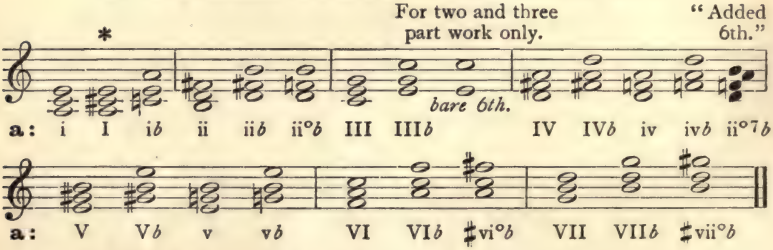
86. The following is a Table of Chords available in both Major and Minor Keys, taking the keys of C major and A minor as examples for illustration :—

Fig. 31.

(a) AVAILABLE CHORDS IN THE MAJOR KEY.


"Added 6th."
C: I Ib ii iib iii iiib IV ii7b IVb V Vb vi vib vii°b

(b) AVAILABLE CHORDS IN THE MINOR KEY.

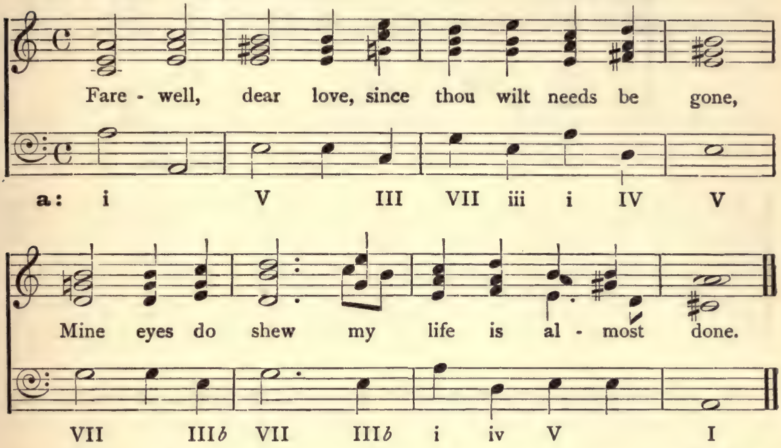

*
For two and three part work only.
"Added 6th."
bare 6th.
a: i I ib ii iib ii°b III IIIb IV IVb iv ivb ii°7b
a: V Vb v vb VI VIb ♯vi°b VII VIIb ♯vii°b

The chord marked * is used only in a *Tierce de Picardie* cadence, such as that which concludes the following example :—

Fig. 32.

From *Corydon's Farewell to Phyllis.*

ROBERT JONES, Mus.B., Oxon.
Lutenist, 1597.


Fare - well, dear love, since thou wilt needs be gone,
a: i V III VII iii i IV V
Mine eyes do shew my life is al - most done.
VII III*b* VII III*b* i iv V I

Explanation of "radical indications" in the above Table. It is often convenient for the student during his practical study to have some "short hand" method of indicating the harmonies employed in a counterpoint exercise. This is done as follows :—

A major key is indicated by its key-note written as a capital letter, thus, C :

A minor key is similarly indicated by a small letter, thus, a :

Major triads are indicated by the large Roman numerals which express their roots ; thus I, IV, V, &c. Their first inversions are indicated by an italic letter *b* written after the root, thus : I*b*, IV*b*, V*b*, &c.

Minor triads are indicated by small Roman numerals as : ii, iii, vi ; and their inversions by an italic *b* after the root, as : ii*b*, iii*b*, vi*b*. The first inversions of diminished triads are indicated by small Roman numerals followed by a zero mark ° and an italic *b* as : ii°*b*, vii°*b*. When the root of a diminished triad is chromatically raised, a ♯ (or ♮) is prefixed to the root, thus : ♯vi°*b*, ♯vii°*b*.

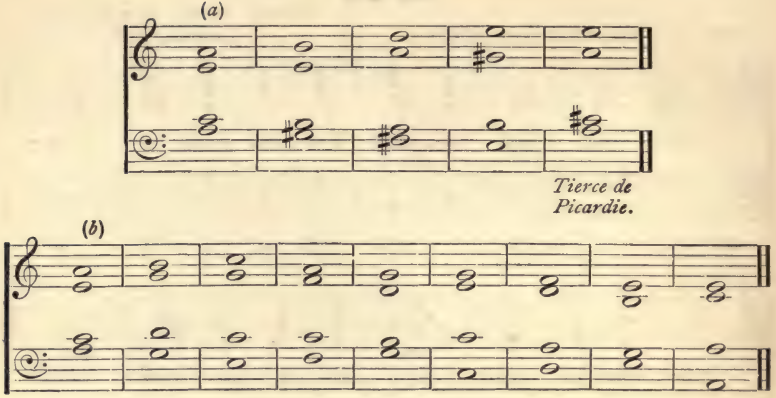
87. No augmented triad, or the first inversion thereof, is allowed.

88. From what has now been shewn it is evident that—harmonically as well as melodically—the minor mode as used in modern academic counterpoint—is, to some extent, richer and more varied in its resources than the major mode.

But, it is equally obvious that in using the amplified form of its upper tetrachord [see Fig. 20], the minor mode needs careful treatment, in order to avoid an impression of the music being either in the tonic major key on the one hand, or in the relative major key on the other—*i.e.*, of course, if no actual modulation be desired.

Thus, a passage of chords such as (*a*) may be said to be more suggestive of A major than of A minor, and (*b*) suggests C major tonality rather than that of A minor :—

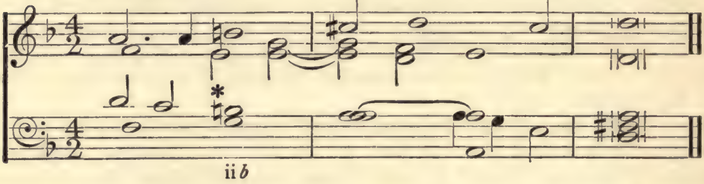
Fig. 33.



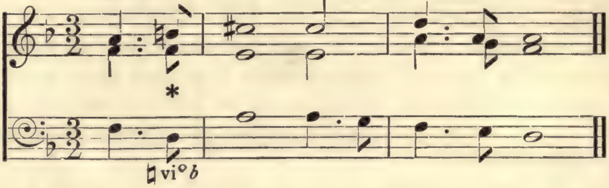
89. The following examples—selected from the works of well-known English contrapuntal writers—will perhaps furnish the student with practical suggestions for the use of chords which contain notes foreign to the degrees of the harmonic minor scale.

Fig. 34.

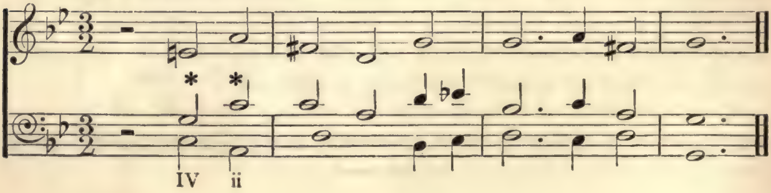
(a) "Hear my Prayer." ADRIAN BATTEN (died c. 1640).



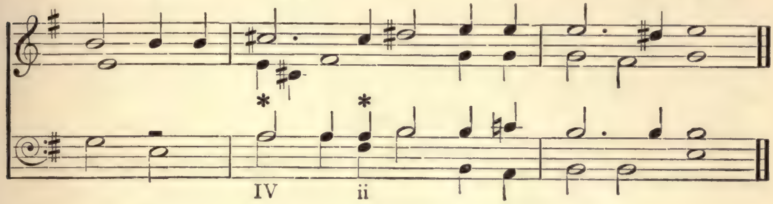
(b) "Magnificat." DR. NARES (1715–1783).



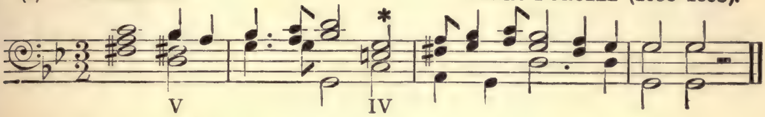
(c) "I have set God alway." JOHN GOLDWIN (died 1719).



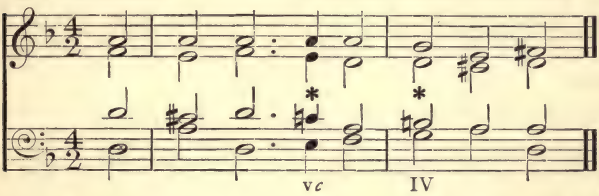
(*d*) "God is gone up." DR. W. CROFT (1687–1727).



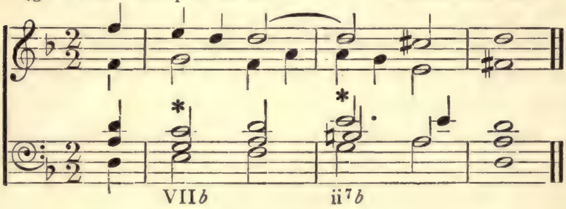
(*e*) "Be merciful." HENRY PURCELL (1658–1695).



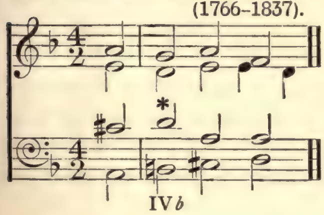
(*f*) "Te Deum." WILLIAM BYRDE (1538–1623).



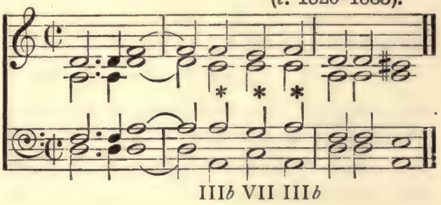
(*g*) From a five-part Mass. WILLIAM BYRDE.



(*h*) "Kyrie Eleison." S. WESLEY. (1766–1837).



(*i*) "Te Deum." THOMAS TALLYS. (*c.* 1520–1585).


* * *
III*b* VII III*b*

The first crotchet in Example (*e*), bar 1, is an appoggiatura sung against dominant harmony.

CHAPTER V.

HOW TO CHOOSE CHORDS FOR THE HARMONIC BASIS OF MODERN ACADEMIC COUNTERPOINT.

90. The construction of the harmonic basis of an exercise in Academic Counterpoint is thought out in one of two ways, since the C.F. is capable of being harmonized either :—

(*a*) as an upper part in a score, or
(*b*) as the lowest, or bass part of a score.

91. If the C.F. be set as an upper part, it must be regarded as a melody to be harmonized. In this case, the bass will be written or thought of first, and the remaining upper parts will be filled in afterwards.

92. If the C.F. be set as the bass itself, that part of the score which demands the greatest care and consideration from a melodic point of view will be written first. The selection of such a part for prior consideration will depend largely upon circumstances which in this book will be dealt with as they arise. In his earlier exercises, the student will naturally select for this purpose either :—

(*a*) the top part—as the most attractive to the ear, or
(*b*) any single part which is required to be written in some species other than the First.

93. In Two-part exercises, the harmonization process is necessarily limited to :—

(*a*) the addition of a bass *below* the C.F.
(*b*) the addition of a melody *above* the C.F.

Simple as they may seem, these two-part limitations determine the construction of the harmonic basis of all counterpoint exercises, no matter for how many voices they may be written.

94. At the outset, in planning the harmonic basis of an exercise in any number of parts, no account need be taken of any unessential notes which may afterwards occupy the strong accents in bars of the Fourth and Fifth Species. Essential (or First Species) notes alone are taken into consideration.

95. Although, of course, no actual *chords* are possible in a score consisting of less than three parts, yet the mere intervals which make up a two-part score must imply or suggest a definite harmonic basis.

Intervals they can only be to the *ear*: an impression of complete chords must they convey to the *mind* of the listener.

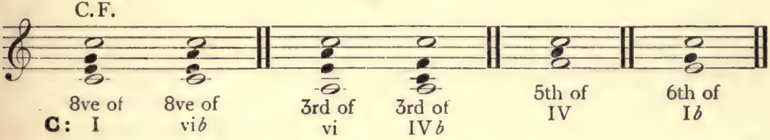
The single exception to this rule is the occasional use of a bare sixth on the dominant of the minor key—largely for the purpose of avoiding a harsh juxtaposition of the minor and major sevenths of the tonic in two successive chords [See Fig. 45].

96. A list of available chords for the harmonic basis of academic counterpoint having been given already in § 86, Fig. **31**, let us first consider the case of writing a bass below a given C.F.

97. As the available chords consist merely of triads and first inversions thereof, it is obvious that in selecting a chord for the harmonization of any C.F. note, choice is limited to six harmonies at the most.

98. Thus, if the given C.F. note be C, we may regard it in one of the following ways:—

Fig. 35.



99. So that, as far as the selection of a single bass note is concerned, choice is limited to only four notes, *viz.*, an 8ve, a 3rd, a *perfect* 5th, or a 6th, according to the key.

100. If either the 8th or the 3rd below the C.F. be selected as the bass note, then, as shewn above in Fig. 35, there is the further choice of a permissible triad, or a first inversion.

101. Obviously, if the 5th below the C.F. be selected, then only a triad can be implied or written; and if the 6th below the C.F. be selected only a first inversion is possible.

102. Whenever the leading note happens to be in the C.F. its octave below cannot be chosen as a bass note, for two reasons: (i) the chord would be a dissonant triad in root position, or (ii) the leading note would be doubled in the chord V*b*.

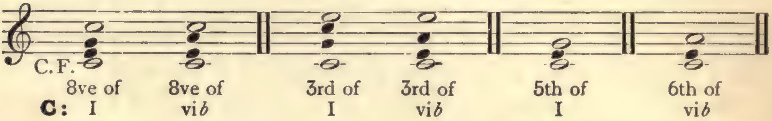
103. Choice of any bass note must ever be largely guided by the previous bass note; for it cannot be too frequently insisted upon, that the principal aim of Counterpoint is not the writing of a mere succession of chords appropriate for the harmonization of the C.F.: the bass—like every other part of the score—must be a *good singable melody.*

104. Choice of a suitable bass note must also be governed by the necessary avoidance of consecutives. For, if the previous bass note has been either a 5th or an 8ve below the C.F., it is impossible to follow either of these notes by another which makes exactly the same interval with the C.F.

105. Quite similar to the selection of a bass note below the C.F. is the choice of a melody note *above* it. This too, can only be one of the four consonant intervals named in § 99, *viz.*, an 8ve, a 3rd, a *perfect* 5th, or a 6th.

106. Thus, if the note C be the given C.F. bass note, the following melody notes (which imply or suggest the indicated chords) may be written above it.

Fig. 36.

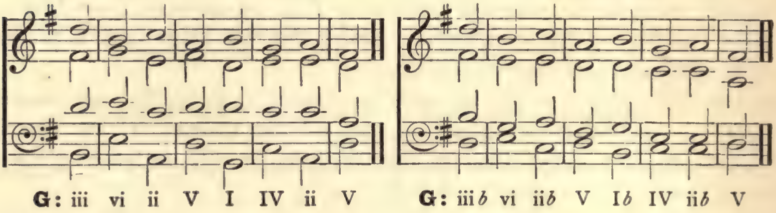


107. Choice of either bass or melody notes, with a view to the construction of the harmonic basis of an exercise in modern academic counterpoint, will be considerably aided by a careful study of the following examples of possible *chord successions*, here tabulated in the order of their preference. These examples are all written in four parts in order to present the harmony in as complete and as succinct a form as possible.

108. The six chief chord progressions may be arranged thus in order of preference:—

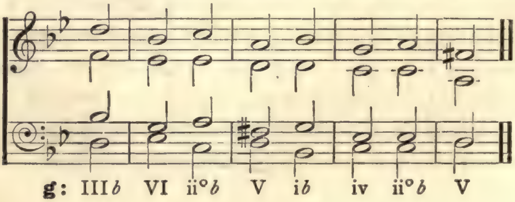
Fig. 37.

I—*A root may rise a 4th or fall a 5th.*

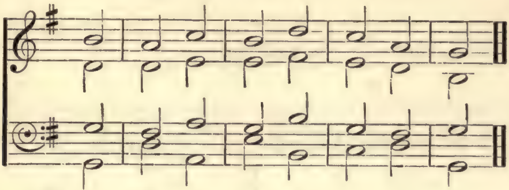

"Salisbury Tune"
(Ravenscroft's Psalter, 1621).

The same, with inverted triads on the unaccented beats.

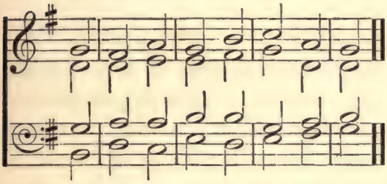
The original progression will be awkward in the minor key because of the dissonant triad on the second degree of the scale, but with the use of first inversions on the unaccented beats, the passage becomes excellent in the minor key :—



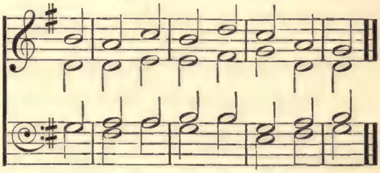
II—*A root may rise a 5th or fall a 4th.*


G: I V ii vi iii IV V I

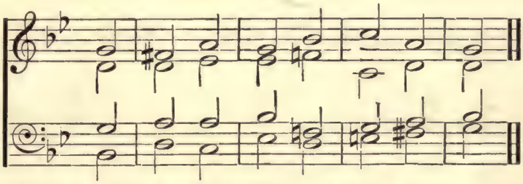
The same with inverted triads on the unaccented beats.


G: I*b* V ii*b* vi iii*b* IV*b* V*b* I

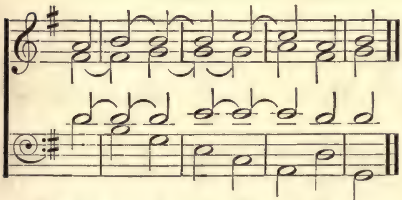
The same with inverted triads on the accented beats.


G: I V*b* ii vi*b* iii IV*b* V*b* I

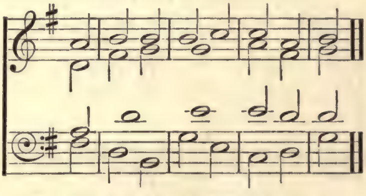
Here again, the original progression will be awkward in the minor key for the same reason as before; but with the use of first inversions on the unaccented beats, the passage becomes acceptable in the minor key:—


g: i*b* V ii°*b* VI III*b* IV*b* V*b* i

III—*A root may fall a 3rd.*

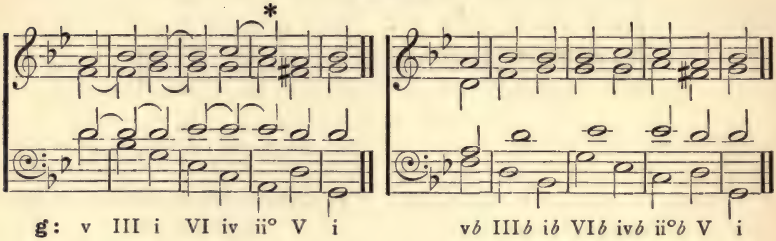

G: V iii I vi IV ii V I

The same with every chord inverted except in the Cadence.


G: V*b* iii*b* I*b* vi*b* IV*b* ii*b* V I

Both of the two foregoing chord-progressions can be made to go equally well in the minor key :—

Fig. 38.

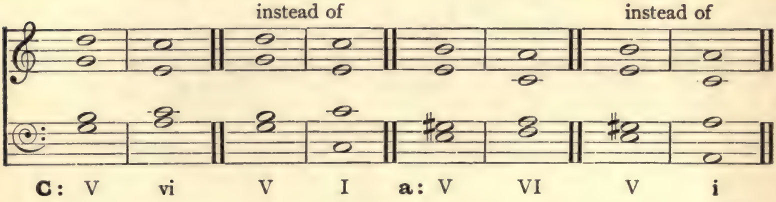

*
g: v III i VI iv ii° V i
v*b* III*b* i*b* VI*b* iv*b* ii°*b* V i

Although the ii° chord at * would not be allowed in any exercise in modern academic counterpoint; yet, because of the preparation of its dissonant 5th, this chord would be acceptable in a modern *harmony* exercise.

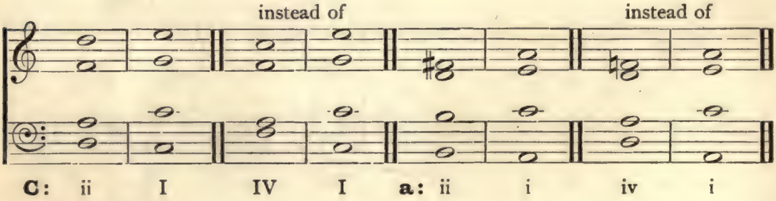
It will be observed that when a root falls a 3rd the two triads in the progression have two notes in common. Triads which are so closely related as to possess two notes in common, may be used as substitutes for each other thus :—

Fig. 39.

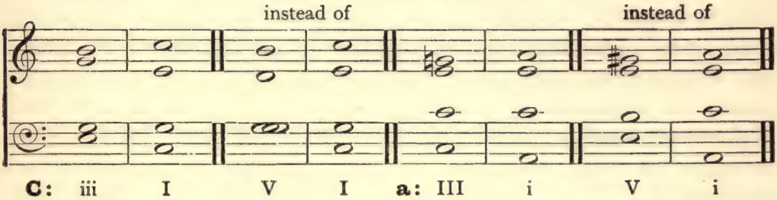
Submediant Triad substituted for Tonic Triad.


instead of
instead of
C: V vi V I a: V VI V i

Supertonic Triad substituted for Subdominant Triad.

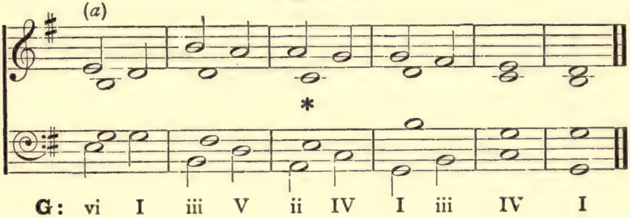

instead of
instead of
C: ii I IV I a: ii i iv i

Mediant Triad substituted for Dominant Triad.

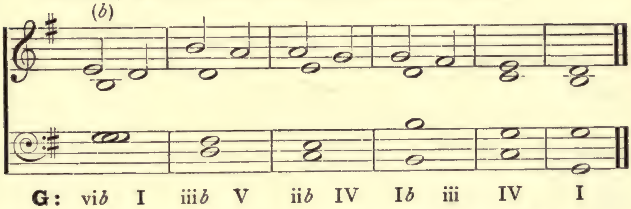

instead of
instead of
C: iii I V I a: III i V i

IV—Rather less frequently than the progressions just described, *a root may rise a 3rd.* This has the best effect when the top part which is an 8ve above the first root proceeds by step downwards to the 5th of the second root :—

Fig. 40.


(a)
*
G: vi I iii V ii IV I iii IV I

The same, with inverted triads on the accented beats.

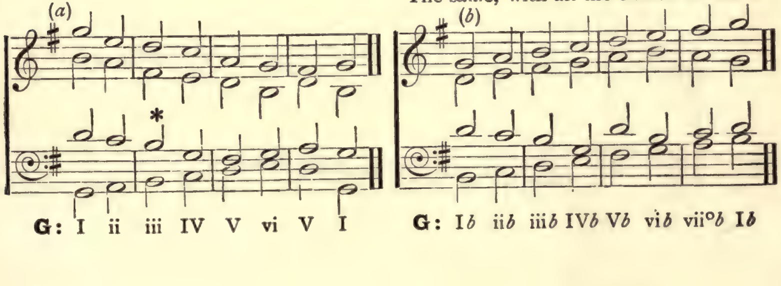

(b)
G: vi*b* I iii*b* V ii*b* IV I*b* iii IV I

With the exception of the chord marked * these two examples will go equally well in the key of G minor with the mere alteration of the key-signature.

V—*A root may rise a 2nd* provided as many as possible of the upper parts move in contrary motion to the bass when the triads are uninverted :—

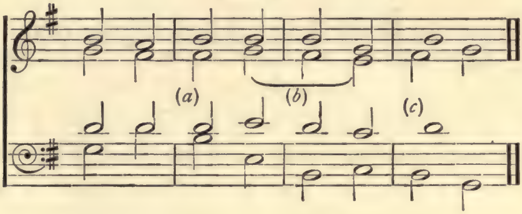
Fig. 41.

The same, with all the chords inverted.


(a)
*
G: I ii iii IV V vi V I
(b)
G: I*b* ii*b* iii*b* IV*b* V*b* vi*b* vii°*b* I*b*

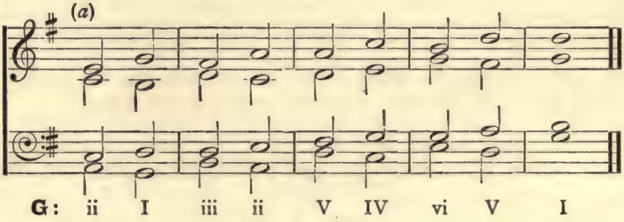
At * iii, it is felt that the mediant chord sits somewhat uncomfortably between ii and IV, both of which chords contain the subdominant note of the scale. This mediant triad requires careful attention. It can be used with excellent effect either before or after any triad which does not contain the subdominant note. Fig. 42 (*a*). When used *before* the subdominant triad a good effect can be secured, when its 5th (the leading note) comes away from the tonic and falls to the 6th of the scale as in Fig 42 (*b*). Its effect is not so good perhaps when it *follows* the subdominant triad as at Fig. 42 (*c*); and it is more or less uncomfortable when it comes immediately before or after the supertonic triad. See Figs. 43*a*, and 41*a*.

Fig. 42.

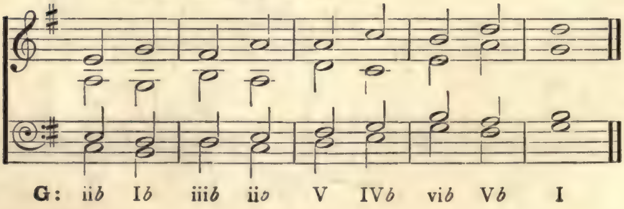


VI—*A root may fall a second.* In this case the effect is better if the top part skips a 3rd from the 5th of the former root to the octave of the latter root:—

Fig. 43.



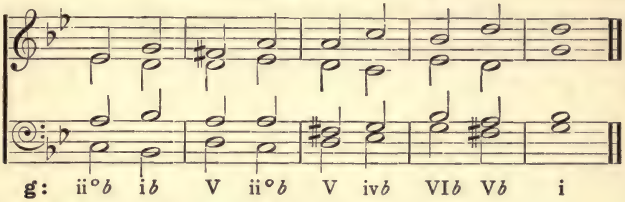
(*b*) The same, with first inversions.



109. Even the discomfort of the mediant triad followed by the supertonic triad is somewhat obviated by this skip of a 3rd in the top part.

110. Fig. 43 (*b*) may be thus presented in the minor key:—

Fig. 44.

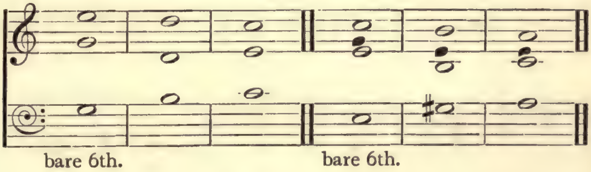


111. The only first inversion which is unavailable in modern academic counterpoint is III*b* of the minor key; this is a $^6_3$ on the dominant which contains an augmented 5th (or a diminished 4th) between its two upper notes.

112. All other first inversions are available. Too many should not be used in succession without considerable contrary motion being employed. As a rule, successive first inversions have a smoother effect, when the bass moves scale-wise (as in Fig. 41*b*), or when the bass leaps a 4th up or down.

113. In three-part exercises, the cadence in both major and minor keys may be approached from a 6th on the dominant, with the bass note doubled:—

Fig. 45.

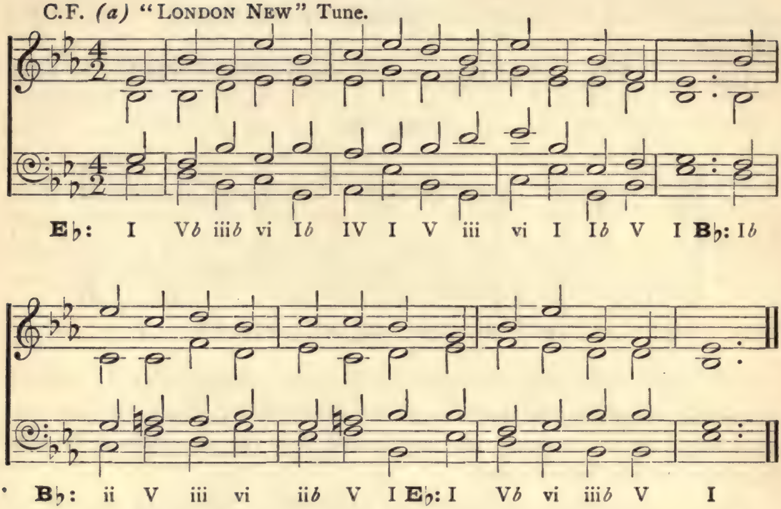


This is not a $^6_4$ chord, since no fourth above the bass is heard. In the minor key false relation between the major and the minor sevenths of the tonic can be avoided by its means.

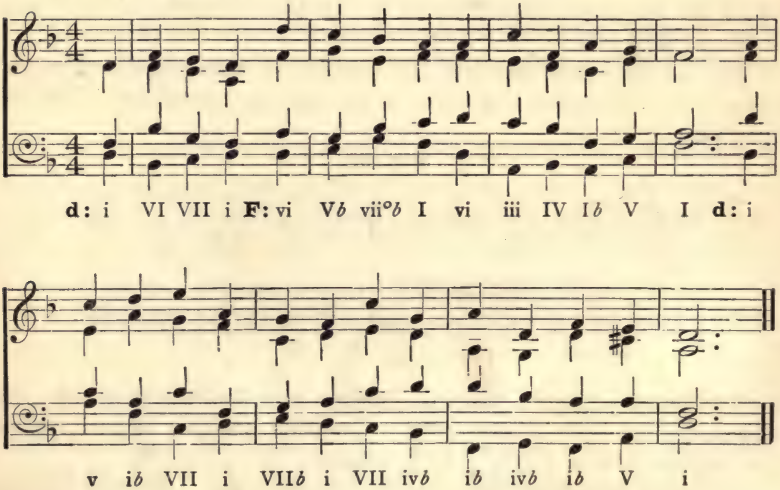
114. The following examples of harmonization according to the chord-limitations of modern academic counterpoint are here given, in order to prove that breadth and dignity in musical style do not absolutely depend upon a lavish use of essential discords, cheap chromaticisms, or any other of the [supposed] indispensable luxuries of the modern school of free composition:—

Fig. 46.

C.F. *(a)* "London New" Tune.


E♭: I Vb iiib vi Ib IV I V iii vi I Ib V I B♭: Ib
B♭: ii V iii vi iib V I E♭: I Vb vi iiib V I

C.F. *(b)* "S. Mary's" Tune.


d: i VI VII i F: vi Vb vii°b I vi iii IV Ib V I d: i
v ib VII i VIIb i VII ivb ib ivb ib V i

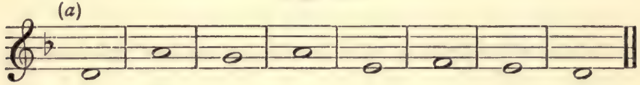
CHAPTER VI.

CONCERNING THE CANTO FERMO AND THE FIVE "ORDERS" OR "SPECIES" OF MODERN ACADEMIC COUNTERPOINT.

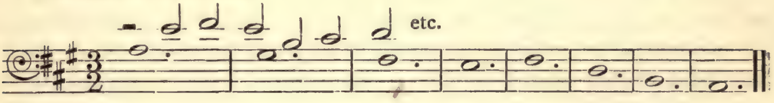
115. The C.F. is a short diatonic melody written in notes of equal time-duration, (usually semibreves). These are dotted for exercises which may be set for any kind of working in Simple-Triple, or in Compound Duple-Time.

Fig. 47.

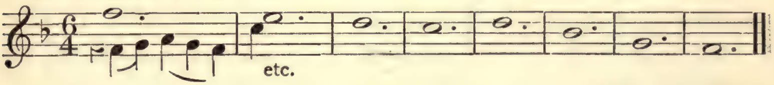
(*a*)



(*b*) *Simple Triple-Time.*



(*c*) *Compound Duple-Time.*



116. When not longer than a dozen bars or so, the C.F. usually does not modulate. It begins with the tonic or dominant of the scale, but more frequently with the former.

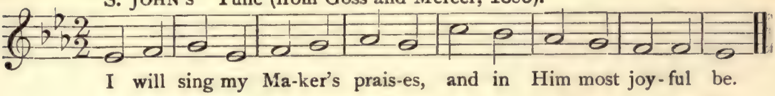
117. The last two notes of the C.F. constitute its *Cadence.*

118. These notes are the supertonic and tonic in the great majority of cases; sometimes, however, the cadence consists of the leading note and tonic, and in a few rare cases—when the C.F. is in the bass—the dominant and tonic are the concluding notes.

119. In a few Canti Fermi—especially in some of those derived from trochaic hymn-tune phrases—the supertonic note of the Cadence is repeated:—

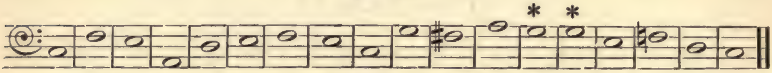
Fig. 48.

"S. JOHN'S" Tune (from Goss and Mercer, 1856).


I will sing my Ma-ker's prais-es, and in Him most joy-ful be.

120. Still more rarely is a note repeated elsewhere in the ordinary "text-book" C.F. There is an example in Cherubini's book; the first of his 53 subjects:—

Fig. 49.



121. This is also an example of a fairly long C.F. which modulates. Examples of repeated notes occur more frequently in Canti Fermi derived from Chorales and Hymn tunes. As a rule, such repeated C.F. notes should not be harmonized with the same chord.

122. Although written in notes of equal time-value, the C.F. in modern academic counterpoint is not to be regarded as a lifeless or dreary succession of notes devoid of all accent or rhythm.

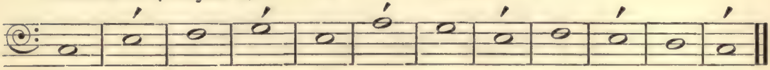
123. Unless some definite idea be formed of the most advantageous and effective method of grouping its bars with respect to regular recurring accents, it will be impossible to decide upon any really good scheme of pre-conceived harmonization, or to regulate, with due sense of symmetry, the melodic pattern of any "part" in quicker notes which has to be written against the C.F. Any given C.F., therefore, should be read over several times by the student before beginning an exercise thereon, in order to ascertain whether its bars can be better grouped rhythmically in twos or in threes.

124. It may be a help towards the clearer appreciation of the rhythmical construction of a given C.F. if it be remembered that the final note of a cadence falls upon a strong accent. But see Fig. 54 (*c*).

125. Bearing this fact in mind, the following C.F. seems to convey a rhythmical idea of duple rather than of triple time:—

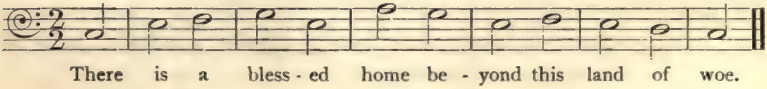
Fig. 50.

CHERUBINI (Subject 6).



126. The student may be able to see this better, if he writes the melody in minims with half the number of bars, and also by setting words to the music:—

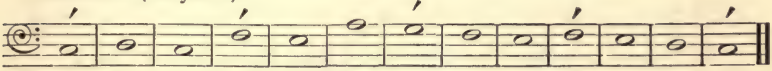
Fig. 51.



127. On the other hand, *this* C.F. seems to need grouping in threes:—

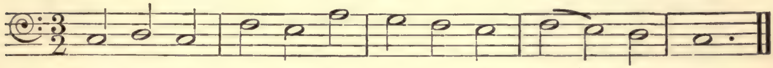
Fig. 52.

CHERUBINI (Subject 5).



which again can perhaps be more clearly expressed thus, in half the number of bars:—

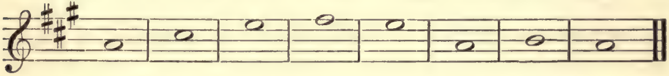
Fig. 53.


Morn-ings of joy give for eve-nings of tear - ful - ness.

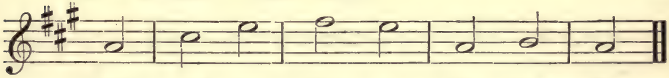
128. Sometimes a C.F. of eight bars may be construed in either an "iambic" or in a "trochaic" metre; *i.e.*, it may be made to begin either with an unaccented, or with an accented note:—

Fig. 54.

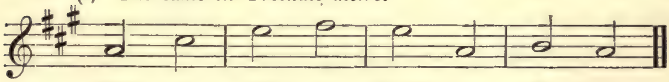
(*a*) *C.F. set for Inter. B. Mus., London University, 1902.*



(*b*) *The same in Iambic metre.*


Praise God from Whom all bless - ings flow.

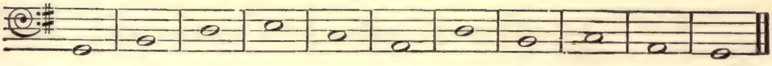
(*c*) *The same in Trochaic metre.*


Bless - ed Ci - ty, Heaven- ly Sa - lem.

129. The Iambic version gives what is called a "masculine" ending—upon a strong accent; the Trochaic version has a "feminine" ending—upon a weak accent.

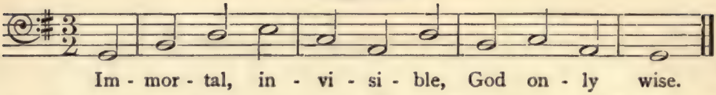
130. Not every C.F. may be construed in more than one way with advantage. For example, one of those set at London University in December, 1910:—

Fig. 55.



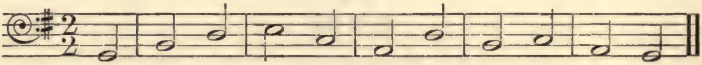
seems to favour the following accentuation only :—

Fig. 56.



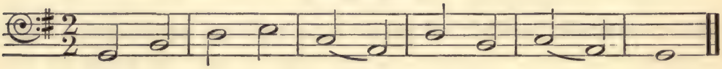
This is distinctly weak: with an Iambic beginning and a Trochaic ending :—

Fig. 57.



and this is weaker still :—

Fig. 58.



since it induces tautology. This melody would be quite satisfactory as a five-bar phrase, if its third bar were omitted.

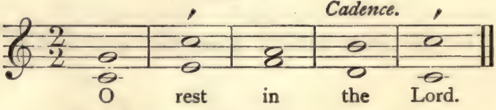
131. Counterpoint students are sometimes advised by their teachers to compose their own *Canti Fermi.* Should they follow this excellent advice, they would do well to construct these melodies in some well-defined rhythmical shape (as shewn above in Fig. 56) before they finally adopt them in the usual semibreve fashion for practical exercise work.

132. Dr. C. H. Kitson* points out that "the use of a C.F. in notes of uniform length serves as the link between the old art and the new; *i.e.*, it enables men not only to study the methods of the sixteenth century so far as technique is concerned, but also to use them as a training in the decoration of a preconceived harmonic structure."

133. *The Five Species* (or Orders) are five different melodic patterns, ways, methods or styles of writing a counterpoint above or below the C.F.

134. *The First Species* is composed of notes equal in length to those of the C.F.; and therefore is described sometimes as "Note against Note" counterpoint :—

Fig. 59.



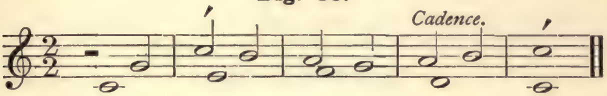
C.F. from Mendelssohn.

---

* *The Art of Counterpoint, and its application as a decorative principle*. Oxford Clarendon Press, 1907.

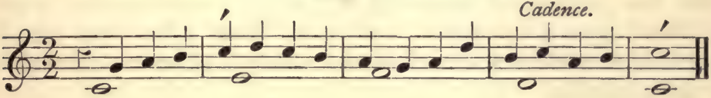
135. *The Second Species* has two notes—sometimes three in triple-time—written against each note of the C.F. except the first and last:—

Fig. 60.



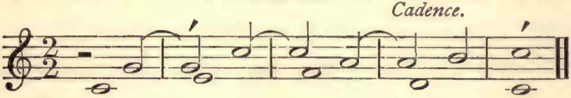
136. *The Third Species* has four—sometimes six and even eight—notes written against each note of the C.F. except the first and last:—

Fig. 61.



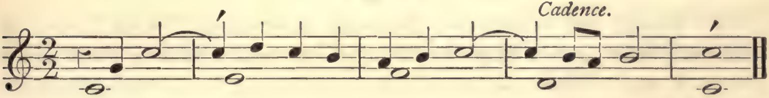
137. In the *Fourth Species* every semibreve of the C.F. (except the last) is accompanied by a syncopated minim which is sung on the second beat, and sustained as the first minim in the next bar:—

Fig. 62.



138. *The Fifth Species* is written in notes of various lengths, being a kind of "mixture of the four preceding Species," varied by certain ornamentations, etc., which have gained for this Species the name of "Florid Counterpoint":—

Fig. 63.



139. In this book, the term "intermediate bars" will be given to those which lie between the first bar of the Exercise and the Cadence.

CHAPTER VII.

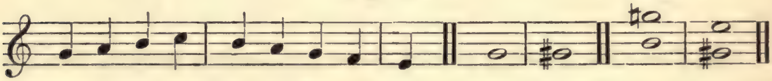
THE MELODIC CONDITIONS OF MODERN ACADEMIC COUNTERPOINT.

140. For purposes of reference, &c., it will be convenient to give here those *general* principles and rules which affect the melodic conditions of modern academic counterpoint as a whole—throughout the various species.

141. The notes which form a contrapuntal melody in any of the five species can proceed either by conjunct, or by disjunct movement.

142. In conjunct movement, the notes proceed *scalewise, i.e.*, by the "step" of a second, according to the settled order of tones and semitones in the diatonic scale belonging to the prevailing key of the exercise.

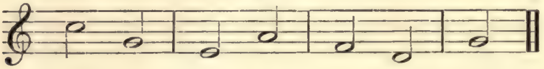
Fig. 64.



N.B.—All "steps" of a chromatic semitone are strictly forbidden; and it is equally objectionable to have a chromatic semitone between two different parts in successive chords, i.e., "False Relation."

143. In disjunct movement, the notes proceed by "skips"; *i.e.*, by intervals wider than a step or 2nd; by this means passing over—by a *skip* as it were—those degrees of the scale which lie between the note skipped *from*, and the note skipped *to*:—

Fig. 65.

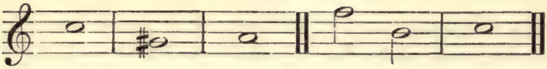


144. The allowable melodic skips are:—Major 3rd, Minor 3rd, Perfect 4th, Perfect 5th, Major 6th, *(preferably between notes not shorter than minims)*, Minor 6th, Perfect 8ve. All these skips must be taken from and to notes belonging to the key of the exercise.

145. The following skips are strictly forbidden in any contrapuntal melody:—Major 7th, Minor 7th, Diminished 7th. All augmented intervals of any kind. All intervals *wider* than an octave.

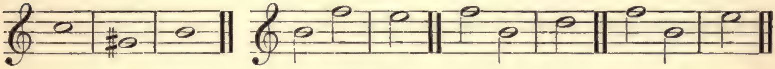
146. In addition to the skips enumerated in § 144, the *diminished* 4th and the *diminished* 5th may be sometimes allowed (especially in Cadences):—

Fig. 66.



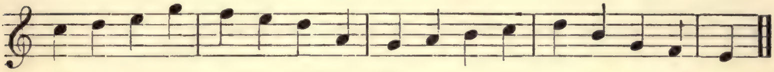
But in all such cases, the melody must return to some note lying between the two notes which form the diminished interval. Outside the melody of a cadence this intermediate note need not be the tonic:—

Fig. 67.



147. In the vast majority of cases, contrapuntal melodies rarely proceed continuously either by conjunct or by disjunct movement for any great length of time:—

Fig. 68.

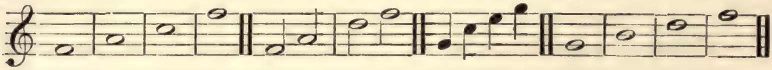


148. In two-part counterpoint, no note of any species is allowed to be repeated at the same pitch. But any note of the scale *except the leading note* may skip or leap up or down to its octave.

149. In counterpoint of more than two parts, a note may be occasionally repeated at the same pitch, *but only in the First Species.*

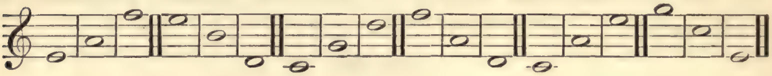
150. Not more than two leaps should be taken in the same melodic direction, unless the three leaps so taken shall form the arpeggio of a chord in "close position"—*i.e.*, not exceeding the range of an octave.

Fig. 69.



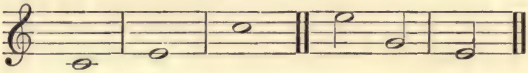
151. Even two leaps may not be taken in the same direction, if by such means the limit of an octave be exceeded. Thus, all the following melodic progressions are forbidden :—

Fig. 70.



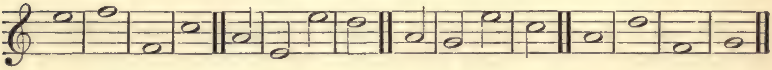
152. Even a 3rd may not be followed by a 6th, or *vice versa*, although in this case the limit of an 8ve is not exceeded :—

Fig. 71.



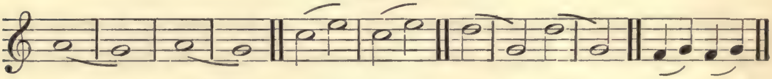
153. Whenever the leap of an 8ve or of a 6th is taken, the melody *must*—both before and after the leap—proceed in the melodic direction contrary to that taken by the leap :—

Fig. 72.



154. In order to secure a good and varied flow of melody, no interval—be it step or skip—should be exactly repeated at the same pitch. All of the following examples may be said to produce uninteresting and wearisome melodic *tautology* :—

Fig. 73.

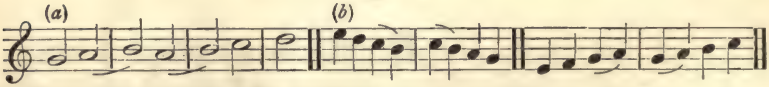


155. Occasionally, however, the same *step* (not skip) may be exactly repeated at the same pitch if :—

(*a*) the former of its two notes be *unaccented*, or if

(*b*) the repetition occurs in the midst of a sequential figure or phrase.

Fig. 74.



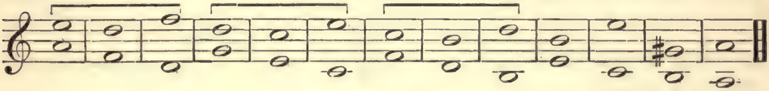
A *sequence*—as exemplified in Fig. 74 (*b*) is the repetition of the same melodic group of notes, figure, or phrase, at a higher or lower pitch in the same scale or key.

156. The use of sequential figures of melody is one of the most obvious means for securing interest in a contrapuntal voice-part. It is one of the few devices for developing thematic material which are open to the contrapuntal student. Occasionally it is more or less demanded by the sequential construction of the C.F. itself. Good taste alone can dictate to a student when and where he should desist from sequential treatment in order to save it from being overdone, or from evils even worse.

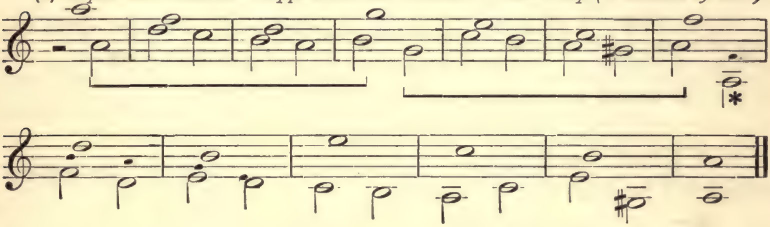
Fig. 75.

EXAMPLES OF SEQUENTIAL TREATMENT.

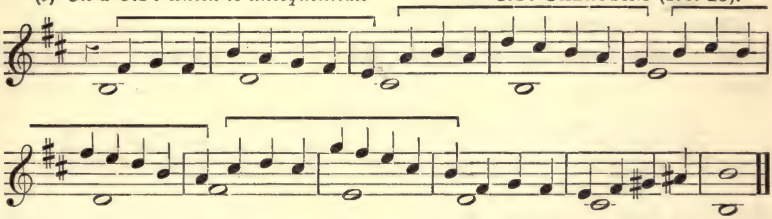
(*a*) *On a C.F. which is in itself sequential.* C.F. CHERUBINI (No. 44).



(*b*) *Sequential treatment stopped in order to avoid Tritone skip (indicated by dots).*

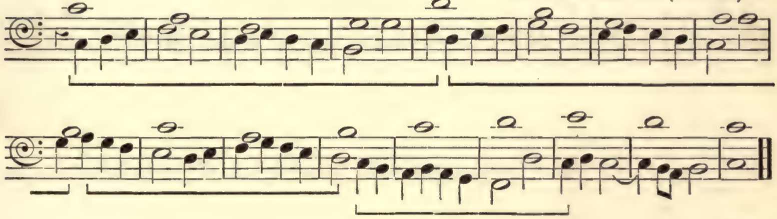


(*c*) *On a C.F. which is unsequential.* C.F. CHERUBINI (No. 16).



(*d*) *An attempt to continue partially a sequential figure after the C.F. has become unsequential.*

C.F. CHERUBINI (No. 38).

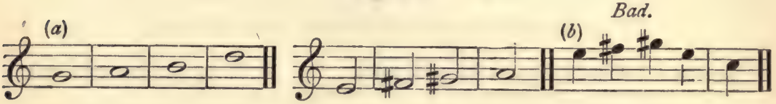


157. This seems the place to summarize the general rules for the treatment of the leading note in both major and minor keys :—

(i) The leading note must not leap an 8ve.

(ii) It should *rise* (but not necessarily to the tonic) if it be preceded by an ascending passage of melody moving in the direction of the upper keynote of a scale :—

Fig. 76.



In other words, the leading note should not be heard as the highest note of a melodic passage—as at *b*.

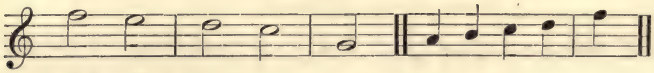
(iii) It *may* fall, if it comes away in a downward direction from the upper tonic, thus forming part of a descending melodic passage.

(iv) It should not be doubled by the melody of another part.

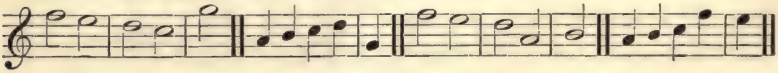
N.B.—This fourth rule is subject to several important exceptions, which will be dealt with as the occasion arises. See § 189.

AN IMPORTANT GENERAL RULE.

After a conjunct passage of melody—say of three or four notes—avoid a leap (even of a 3rd) in the *same* direction to an *accented* note :—



But, after such a conjunct passage, a leap may be taken in the *contrary* direction to an accented note ; or a leap may be taken in *either* direction to an *unaccented* note :—



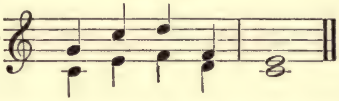
CHAPTER VIII.

THE CONDUCT OF A CONTRAPUNTAL MELODY BOTH WITH RESPECT TO OTHER MELODIES SUNG WITH IT, AND TO THE HARMONY AGAINST WHICH IT IS SUNG.

158. Any added contrapuntal melody is capable of proceeding by similar, contrary, or by oblique motion against the C.F. or any other part of the score.

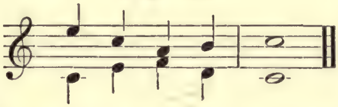
159. Similar motion means that two parts move together in the same direction:—

Fig. 77.



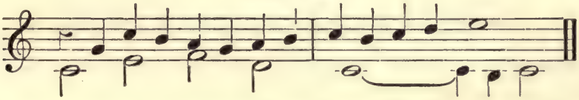
160. Contrary motion means that two parts move together in opposite directions:—

Fig. 78.



161. Oblique motion means that one part moves while another remains stationary:—

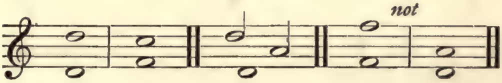
Fig. 79.



162. The following have always been considered the "four cardinal rules" (*regulæ cardinales*) for the different motions of parts in counterpoint for two voices only.

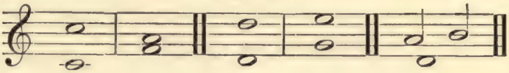
I.—It is lawful to proceed from one perfect concord to another either in contrary or oblique motion, but not in similar motion:—

Fig. 80.



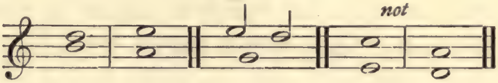
II—It is lawful to proceed from a perfect to an imperfect concord by all the three kinds of motion :—

Fig. 81.



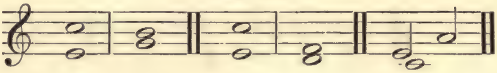
III—It is lawful to proceed from an imperfect to a perfect concord in contrary or oblique motion, but not by similar motion :—

Fig. 82.



IV—It is lawful to proceed from one imperfect concord to another, by all the three kinds of motion :—

Fig. 83.

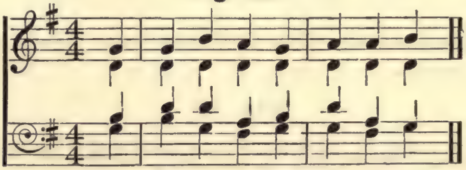


163. One of the chief essentials of a counterpoint exercise is the absolute melodic interest and individual independence of each part in the score.

164. A contrapuntal melody is neither :—

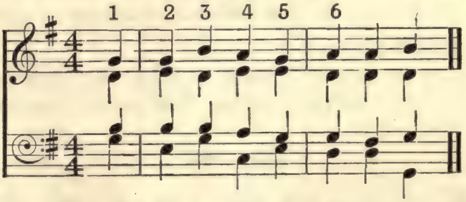
(*a*) a meaningless succession—or repetition—of notes which merely "fill up the harmony," as in the alto part of the following phrase :—

Fig. 84.



nor (*b*) a mere duplication, temporary or permanent—at the octave or unison—of some other part or parts sung with it :—

Fig. 85.



Here again, in Fig. 85, the alto part can scarcely be called a "melody" in the very lowest sense of the term.

165. No two parts should proceed together by octaves or by perfect fifths in two successive chords.

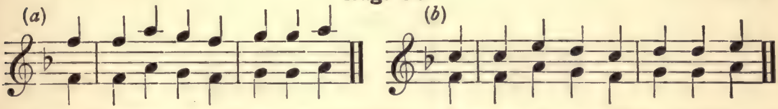
166. Sometimes, in ordinary musical composition outside the limitations of academic counterpoint, an entire melody (or a complete phrase or some other appreciable portion thereof) may be doubled in the 8ve or unison for purposes of extreme prominence.

167. But if one part of a contrapuntal exercise be doubled by another part merely for a chord or two (see in Fig. 85 the treble and the tenor parts of chords 3, 4, 5, and the alto and bass parts of chords 5 and 6) it is evident that the more or less incomplete section of the part doubled so indiscriminately is rendered unpleasantly prominent for the time being. It is in fact sung—in a four-voiced choir—by fifty per cent of the voices engaged; and this without the least reason for so doing. By this means undue prominence may also be given to what are perhaps unimportant notes of the harmony deserving no prominence whatever. Not only is the balance of the harmony unnecessarily and unduly disturbed by such clumsy duplication; but the exercise, although intended for four voices, is no longer written in four separate and individual parts in the chords referred to. Only *three* different parts are there heard, since one of the four parts is doubled at the 8ve.

168. Consecutive 8ves and unisons (as they are called) are therefore forbidden between any two parts.

169. Consecutive 5ths—which are even worse in aural effect than consecutive 8ves and unisons—are equally forbidden:—

Fig. 86.

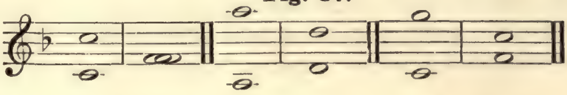


170. Consecutive 8ves are forbidden because—as at Fig. 86 (*a*), the music is reduced to one (doubled) part, instead of the score being able to boast of two separate and individual parts.

171. Consecutive 5ths are forbidden, because—as at Fig. 86 (*b*)—although the ear perceives to some extent two separate parts, yet they are not in the least independent; and in some respects they produce an unpleasant effect of the music being in two different keys at the same time.

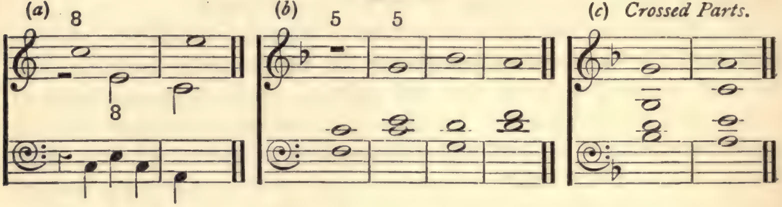
172. As a general rule—in the early stages of contrapuntal study—the progression of an 8ve to a unison, as well as that of consecutive 8ves and 5ths by contrary motion, are also forbidden:—

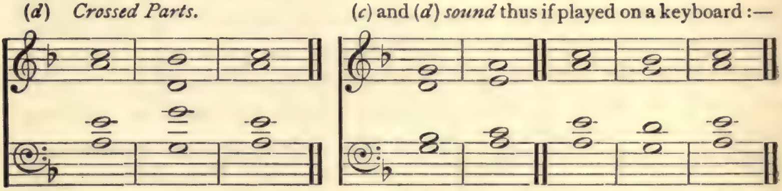
Fig. 87.



173. And also, as a general rule, what are known as "ear 8ves and 5ths" should be avoided. These are 8ves or 5ths which, by reason of delayed entry of a part, or by excessive crossing of the parts, produce the *effect* of objectionable consecutives to the ear :—

Fig. 88.

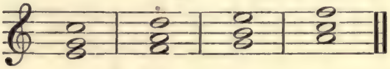

(*a*) (*b*) (*c*) *Crossed Parts.*


(*d*) *Crossed Parts.* (*c*) and (*d*) *sound* thus if played on a keyboard :—

174. The following rule is of the greatest importance when the study of *Combined Species* is taken in hand :—

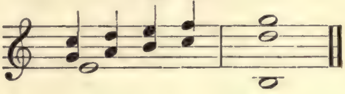
175. As the interval of a 4th, when it occurs between two of the upper parts of a contrapuntal "chord," is the inversion of a 5th from its root :—

Fig. 89.



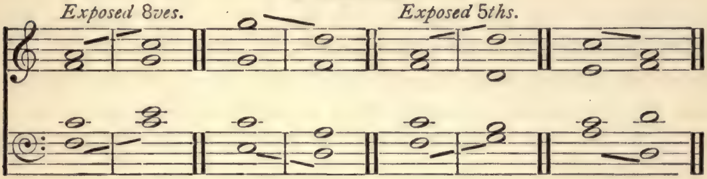
a contrapuntal melody may not proceed in 4ths with the lowest *moving* part for the time being :—

Fig. 90.



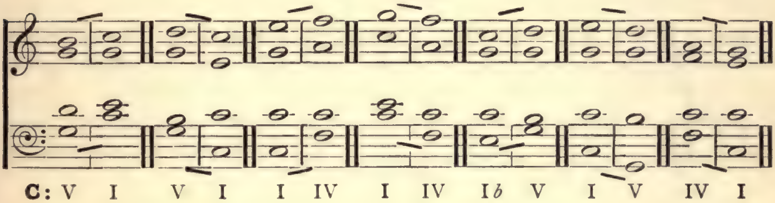
176. Octaves and 5ths which occur between the extreme parts of the latter of two successive chords may be said to attract a certain amount of undue aural attention by reason of their *exposed* position in the harmonic scheme. A wholesome rule has been laid down to prevent this, which forbids the extreme parts of one chord to proceed to an 8ve or a 5th in the next chord by similar motion. An 8ve or 5th so approached is said to be an "exposed" 8ve or 5th :—

Fig. 91.



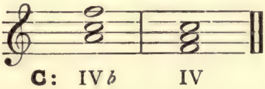
177. The bad effect of an exposed 8ve or 5th is considerably reduced when the treble part moves by step—especially when the chord progressions are V to I (as in the Perfect Cadence) or I to IV (or *vice versa* in either case):—

Fig. 92.



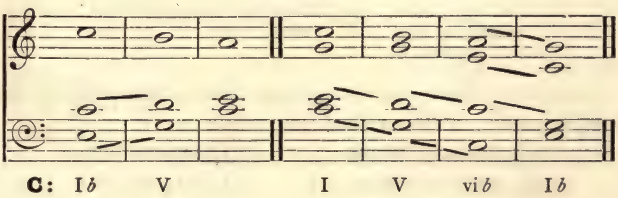
178. In addition to the foregoing exceptions, a 5th may be taken by similar motion between the extreme parts, when the harmony changes from a first inversion to the root position of the same chord:—

Fig. 93.



179. Generally speaking, in counterpoint exercises written in three and more parts, an exposed 8ve or 5th may be taken between one extreme and one inner part, or between two inner parts, with unobjectionable effect if the *upper* of the two parts so concerned moves by step:—

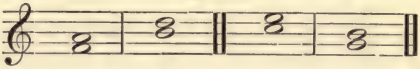
Fig. 94.



180. It may be incidentally remarked here that the least objectionable exposed 8ves or 5ths are those which have one of the stronger scale-degrees (dominant, tonic or subdominant) for their lower notes. And of these, the most satisfactory are the 5th and 8ve of the dominant.

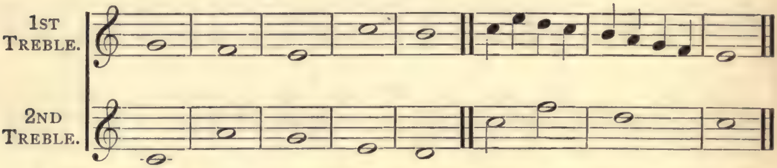
181. Parts are said to *overlap*, when a lower melody proceeds to a higher note than that sung by the higher melody in the previous chord, and *vice versa* :—

Fig. 95.



182. Parts are said to *cross*, when in any chord the note assigned to a lower melody is higher than that assigned to a higher melody :—

Fig. 96.



183. Every note of a contrapuntal melody is either essential or unessential to the chord against which it is sung.

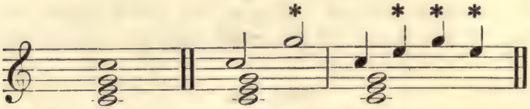
184. *Essential notes* are of two kinds :—

(i) Harmony-notes. (ii) Bye-tones.

(i) Harmony-note is the term given to any 8ve, 5th, 3rd, or 6th *from the bass* which belongs to any triad or its first inversion when it is newly struck—say on the first beat of a bar.

(ii) Bye-tone is the term given to another harmony-note of the same chord, to which the contrapuntal melody has just moved away from that which it sung when the chord was newly-struck :—

Fig. 97.



(i) Here are three harmony-notes above the root C.

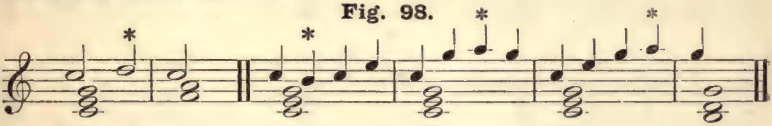
(ii) Here, the bye-tones are marked *

185. *Unessential notes* are foreign and dissonant to the chord against which they are sung. They are of four kinds :—

(i) Auxiliary notes. (iii) Suspensions.
(ii) Passing notes. (iv) Retardations.

186. *Auxiliary note* is the term given to the next scale degree above or below a harmony note in a contrapuntal melody. In practice it starts from, and returns to, that harmony note necessarily by step. In the Second Species it can only occur as the second minim of a bar; in the Third Species it may occur upon any beat of the bar except the first or down beat:—

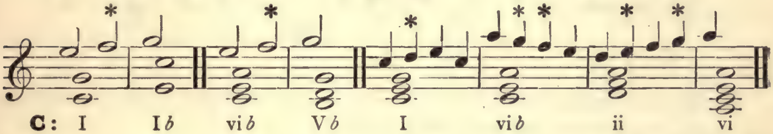
Fig. 98.



Second Species. Third Species.

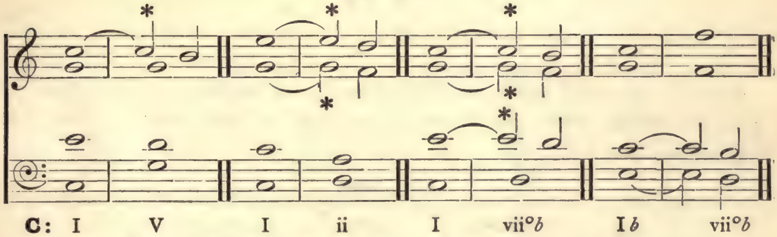
187. *Passing note* is the term given to the next scale-degree above or below a harmony-note, which, instead of returning to that harmony note (as the auxiliary note does), *passes onward* in the same direction by a step to either the next harmony note, or to a second passing note—in which latter case the contrapuntal melody proceeds by step until a harmony note is reached. The harmony note to which the passing note proceeds may belong either to the chord against which it is sung, or to the next chord:—

Fig. 99.



188. *Suspension* is the term given to the holding-back or prolongation of one or more harmony notes, so that they become dissonant to the chord sung at the beginning of the next bar:—

Fig. 100.

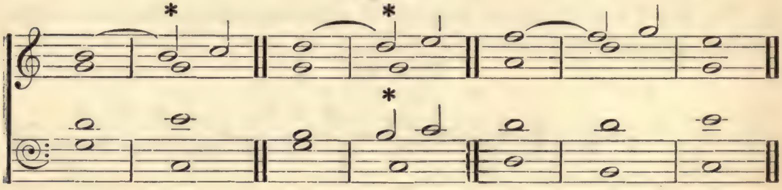


A suspension is "resolved" by descending a step to a harmony-note of the chord against which it is sung.

In modern academic counterpoint a suspension occurs on the first or down beat of a bar; its resolution occurs on the second minim of the Fourth Species, or the third crotchet of the Fifth Species.

For the sake of complete information, it may be stated here that Retardation is the term used to distinguish an *upward-resolving suspension,* which is used otherwise under exactly the same melodic and harmonic conditions as an ordinary suspension :

Fig. 101.

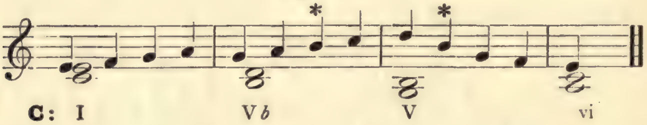


N.B.—Retardations are not used in modern academic counterpoint.

189. Any leading note occurring in the midst of a contrapuntal melody *may be doubled* :—

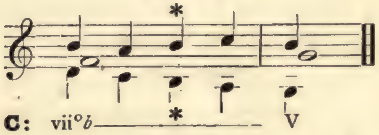
(i) If it occurs in the midst of a scale-passage, or an arpeggio figure, whilst it is sustained in the melody of some other part sung at the same time :—

Fig. 102.



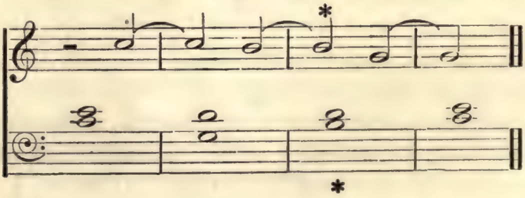
(ii) If—in "combined counterpoint"—it occur in a scale-passage in two parts proceeding by contrary motion :—

Fig. 103.



(iii) If—in the Fourth or Fifth Species—it occurs as a syncopated concord, whilst some other part sings it as a fresh note on the first beat of the bar :—

Fig. 104.



CHAPTER IX.

TWO-PART COUNTERPOINT: FIRST SPECIES.

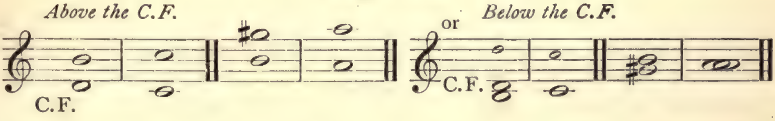
190. The simplest form of polyphonic composition, is unquestionably the First Species of Academic Counterpoint in Two Parts. To a Canto Fermo written in semibreves, the student is required to add—either above or below, or both above and below separately—a contrapuntal melody also in semibreves, "note against note."

191. Obviously, the part thus added to the C.F. can form with it only a series of concordant harmonic *intervals.** Chords cannot be obtained with less than three voices. Yet the student can be materially assisted in his preparation for three-part writing, if he be trained to regard the harmonic intervals of his two-part counterpoint as *portions* of chords which require the addition of only one more part in order to make them complete chords.

192. Three bars of every two-part exercise in the First Species have a more or less fixed character; these are, the first bar and the last two (cadence).

193. In beginning work upon an exercise it may be as well to fill in the Cadence *first*. The following are the only Cadence forms:—

Fig. 105.



No variation is possible. Should the C.F. happen to end (somewhat irregularly) with the leading-note, instead of the supertonic, as its penultimate note; then, the added contrapuntal melody assumes the ordinary C.F. ending—supertonic to tonic.

After the Cadence has been filled in, the first bar claims our next attention.

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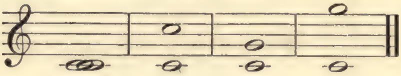
* As previously explained in §§ 98 and 106, these are the perfect 5th and 8ve, the major and minor 3rd, and the major and minor 6th.

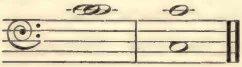
194. *If the C.F. begins with the tonic*—as it usually does—the added *upper* contrapuntal melody may begin with either the tonic or dominant, thus :—

Fig. 106.



But a contrapuntal melody *below* the C.F. can begin with the tonic only :—

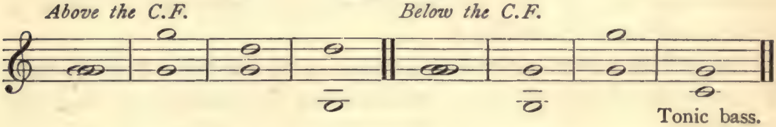
Fig. 107.



because a perfect fifth added below the C.F. would make the exercise begin with implied subdominant harmony, which is, to say the least of it—*undesirable.*

195. *If the C.F. begins with the dominant*, precisely the same relative intervals are used, with the addition of the tonic as a possible bass :—

Fig. 108.

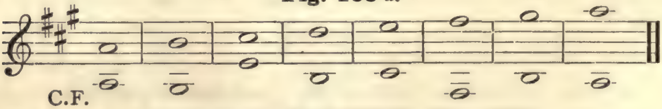


196. In connecting the first bar of the added contrapuntal melody with its cadence, the following aims must be kept steadily in view :—

(i) contrast,
(ii) melodic interest,
(iii) harmonic interest.

197. Since the notes of the added melody are to be of exactly the same duration as the notes of the C.F., it is quite clear that no *rhythmical* contrast is possible. This feature is reserved for the four subsequent species. Contrast can only be obtained in the First Species by the melodic conduct of the added part. If the C.F. be of an active character, *i.e.*, full of skips, the added part should be less active, (*i.e.*, conducted mainly by steps rather than skips), and *vice versa.*

Fig. 109 *a.*

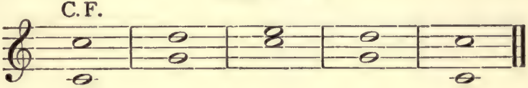


(Set for London University B. Mus., 1902).

Contrary motion is the chief factor of contrast in a two-part exercise written in the First Species. Similar motion, by similar harmonic intervals, for more than three bars, will be found to produce a mere parallel reproduction of the C.F. at a higher or lower scale-level. This is not only insufferably dull and meaningless, but defeats the main object of all contrapuntal exercises, which is always the addition to a C.F. of a part possessing an individuality of its own, and capable of being recognized as an independent melody.

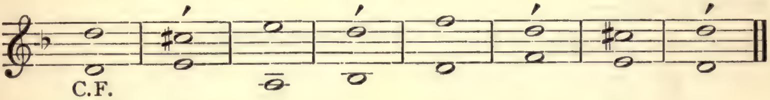
But, as already pointed out, similar motion is sometimes capable of being turned to good account, if one of the two parts of the exercise proceeds mostly by skips, and the other by steps:—

Fig. 109 *b*.



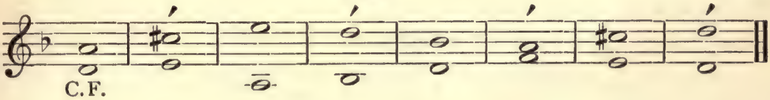
198. Melodic interest can be secured by the employment of steps and skips which are easy and pleasant to sing. A contrapuntal melody is good, only when it has some purpose and aim in its conduct. It should not waste its energy by remaining too long in any limited section of the scale. Thus:—

Fig. 110.



which has a melodic range of a 4th only; although correct, is much less interesting than this:—

Fig. 111.

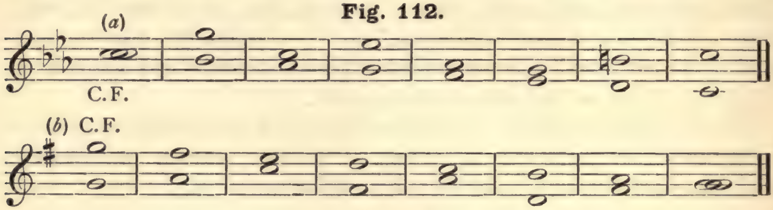


which has a melodic range of a 5th, and can boast of a more varied outline.

A First Species melody in a two-part exercise becomes dull and stagnant if any one of its notes be repeated at the same pitch. But (with the exception of the leading-note) any scale degree may be repeated at a different pitch—an 8ve above, or below. Unless the C.F. itself contains a repeated note (see Figs. 48 and 49) it is evident that oblique motion can have no place in a First Species exercise in two parts.

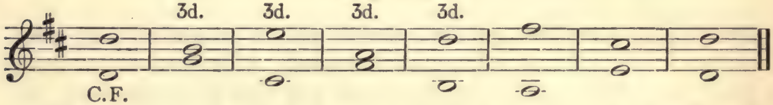
199. Harmonic interest is secured by a liberal use of those intervals which afford the greatest harmonic gratification to the ear; these are undoubtedly 3rds and 6ths. A scale passage in the C.F. may have as its counterpoint an effective succession of alternate 3rds and 6ths:—

Fig. 112.



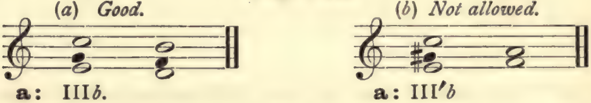
Contrary motion may sometimes atone for the use of what are practically more than three 3rds (simple and compound) in immediate succession:—

Fig. 113.



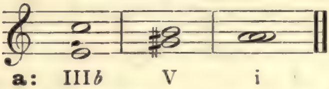
200. Whenever a 6th is written above the dominant of the minor mode, great care should be taken to show by the context that the chord III *b* is *intended*, and not III′*b* (the first inversion of an augmented triad):—

Fig. 114.


(*a*) *Good.* (*b*) *Not allowed.*

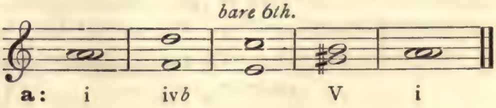
201. Care must also be taken not to imply the chord III or III *b* *immediately* before the Cadence; this *implies* either "False relation," or the use of a chromatic semitone:—

Fig. 115.



202. The interval of a 6th may, however, be freely used in this particular place; because in two-part counterpoint it is impossible actually to use a $^6_4$ chord. In such a case the student is advised not to indicate any chord:—

Fig. 116.



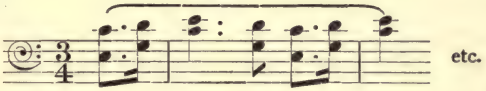
203. Next to 3rds and 6ths, the 5th is the most interesting harmonic interval; even though it is never really satisfactory to the ear when regarded according to its own intrinsic merit.

"What is its psychic position?" asks Gerard F. Cobb. "The musician shakes his head ambiguously at it. No doubt, he will say, it is a particularly *clean*, a particularly *smooth* interval; clean, in fact, as a Dutch floor, smooth as a Dutch cheese. Its arithmetical credentials are perfectly unimpeachable. Nevertheless, it is dull and unentertaining, if not positively objectionable. Like the heroine in Tennyson's *Maud*, it may be described as—

> 'Faultily faultless, icily regular, splendidly null,
> Dead perfection, no more.'"

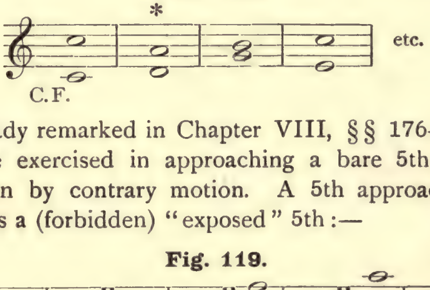
204. Undoubtedly, the best bare 5th we can use is the 5th of the dominant. The ear has somehow grown accustomed to this particular 5th, tolerating it, perhaps, on account of its long association with horn passages such as:—

Fig. 117.



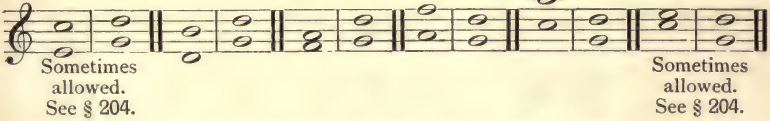
205. And possibly, after the 5th of the dominant, the next best bare 5th we can use, is that above the supertonic:—

Fig. 118.



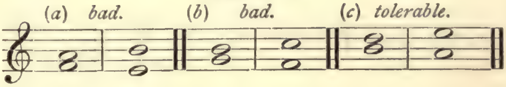
206. As already remarked in Chapter VIII, §§ 176–7, the greatest care should be exercised in approaching a bare 5th. This should always be taken by contrary motion. A 5th approached by similar motion becomes a (forbidden) "exposed" 5th:—

Fig. 119.



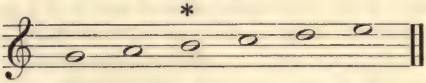
207. It is not always good to approach a 5th by contrary motion from a 3rd—when both parts move by step. This is especially the case when the leading note is to be found either in the 3rd or in the 5th:—

Fig. 120.



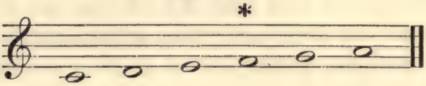
208. In Fig. 120 (*a*) and (*b*) we have what is called the "false relation of the tritone"—the *mi contra fa* of the mediævalists—in which *mi*, the third degree of a hexachord beginning on G:—

Fig. 121.



appears at cross purposes, and in violent antagonism to *fa*, the fourth degree of a similar hexachord beginning on C:—

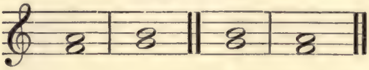
Fig. 122.



209. In the first two examples in Fig. 120 the close juxtaposition of the subdominant (or flattest note of the scale) with the leading note (or sharpest note of the scale) is emphasized and hardened, as it were, by the conjunct and contrary approach to the bare 5th. The progression given in Fig 120 (*c*), although not so objectionable to the ear (on account of the absence of the subdominant), is nevertheless better avoided.

210. False relation of the tritone also occurs, when the 3rd of the subdominant is immediately followed by that of the dominant, or *vice versa* :—

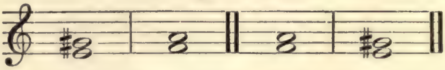
Fig. 123.



This particular succession of *major* 3rd—in which both parts move by a *whole tone*—cannot be too strictly forbidden.

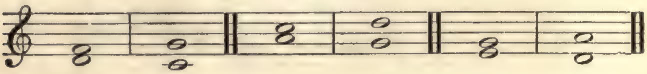
211. But a succession of major 3rds, in which both parts move by a *diatonic semitone* (as between the dominant and submediant of the harmonic minor scale as the lower notes) can always be freely admitted :—

Fig. 124.



212. The 5ths above the tonic, dominant, and supertonic may always be approached by contrary motion from a 3rd without bad effect, no false relation of the tritone being possible under these conditions :—

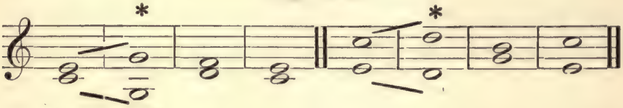
Fig. 125.



213. The Octave is another barren interval. With its minimum of harmonic interest, it is best avoided in the middle of an exercise. It should be reserved (exclusively, if possible) for the first and last bars.

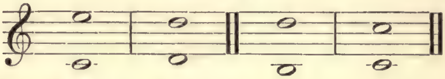
214. The least objectionable 8ves are those of the dominant and supertonic. But even these have a better effect, when they are approached by contrary motion from a narrower interval, such as a 3rd or 6th, as thus:—

Fig. 126.



215. The Octave can be properly approached from only one interval *wider* than itself—*viz.*, a 10th; in which case, both parts proceed by *step*:—

Fig. 127.



This is called the "Ottava Battuta."

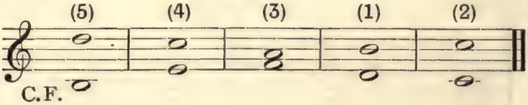
216. The Unison should never be used in the middle of an exercise. It can only find a place in the first bar, and the last bar.

217. All other harmonic intervals—every kind of 2nd, 4th and 7th—are excluded.

218. In the earlier stages of a student's work, it would be quite worth his while, after adding a note to an unfinished First Species melody, to go back to the beginning of the part he is writing, and read it through mentally, as far as he has gone with it. By thus ascertaining how the newly added note tacks on to those which have preceded it, his mind will be largely assisted in finding a good note which will follow satisfactorily. And so on.

219. As he draws near to his cadence—which is already fixed and written down—he may be able perhaps to approach it more neatly if he works backwards from it for a bar or two. Thus, in the five concluding bars of an exercise given in Fig. 128, if he follows this suggestion, the notes of the added contrapuntal melody may be decided upon, perhaps in the order shown by the bracketted figures:—

Fig. 128.



220. It may be as well here, in this, the first stage of a student's practical study, to recapitulate, very briefly, the principles of part-writing laid down in Chapter VIII :—

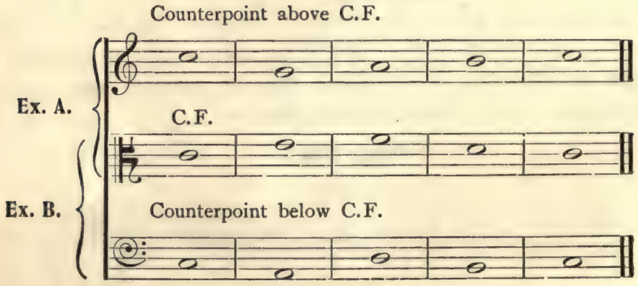
(*a*) There must be no consecutive 5ths and 8ths of any kind.
(*b*) No 8ves or 5ths must be approached by similar motion.
(*c*) Parts may neither overlap, nor cross.
(*d*) No note may be repeated at the same pitch (except in the C.F. itself).
(*e*) The following *steps* are forbidden :—
    Chromatic semitone.
    Augmented 2nd.
(*f*) The following *skips* are forbidden :—
    All kinds of 7ths.
    All kinds of augmented intervals.
    All intervals wider than an 8ve.
(*g*) After the skip of a diminished interval, the melody must *return*.
(*h*) Never more than three leaps should be taken in the same direction.
(*i*) Intervals wider than a 5th must be approached and quitted in a direction contrary to that taken by the leap.
(*j*) Melodic tautology must be avoided.
(*k*) Sequential treatment is desirable, *if possible*.
(*l*) Great care must be taken with the treatment of the leading note.

221. For all exercises in any Species of Two-part Counterpoint *any* two voices may be chosen, *viz.*, SS, SA., ST, SB, AA, AT, AB, TT, TB, or BB. If either of the last two groups be selected, care should be taken not to write the parts too closely together, nor too low in pitch.

222. All exercises should be written on two staves, each with its own proper clef.

223. A convenient way of working exercises, and one which saves copying the given C.F. twice, is to place the C.F. in the Alto or Tenor Clef, on the middle staff of three, writing the Counterpoint *above* on the first staff, and the Counterpoint *below* on the third staff, so :—

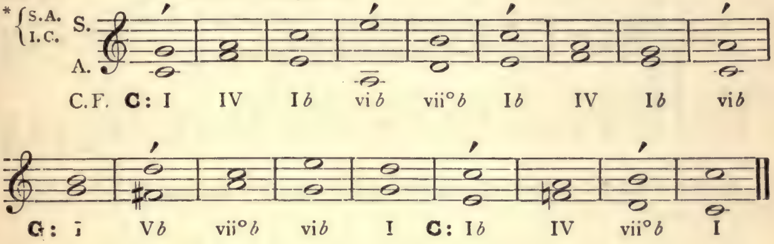
Fig. 129.



WORKED EXAMPLES IN THE FIRST SPECIES.

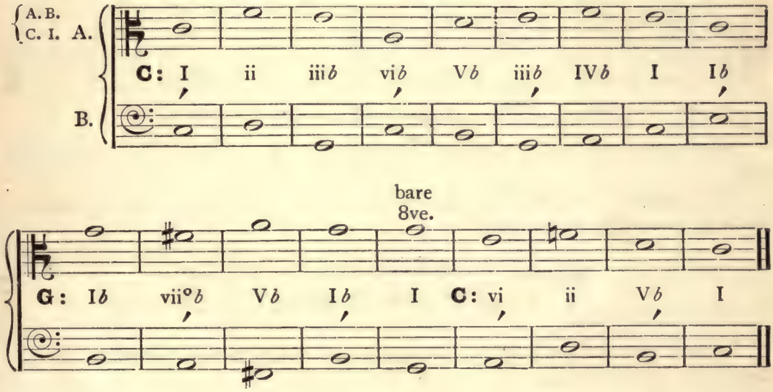
In order to save space, some of the following exercises are written upon one staff only.

Ex. 1. CHERUBINI (Subject 1).


* S.A.
I.C.
S.
A.
C.F.
C: I IV Ib vi b vii°b Ib IV Ib vib
G: I Vb vii°b vib I
C: Ib IV vii°b I

Dr. F. E. Gladstone remarks, that "the occasional introduction of a 5th or 8ve will give both variety and strength to the harmony, if such a perfect concord be placed well, between two strong imperfect concords. [See bar 4 of *Exercise* 1.] G is a better note than C for the first bar, because C is wanted for bars 3 and 6.

Ex. 2. C.F. CHERUBINI (Subject 1).


A.B.
C. I.
A.
B.
C: I ii iiib vib Vb iiib IVb I Ib
bare
8ve.
G: Ib vii°b Vb Ib I
C: vi ii Vb I

The marked 8ve in the fifth bar from the end, is an unaccented repetition of the same harmony used in the previous bar in an inverted form. The 5th which immediately follows it, has a good effect in this place; since it implies or represents the "bridge" (or connecting) chord between the dominant and tonic keys.

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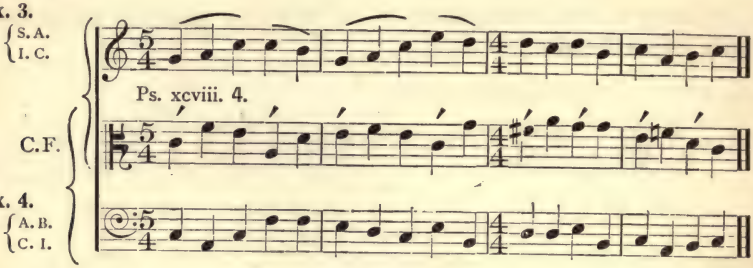
* This is a convenient "short-hand" method of indicating the contrapuntal scope of an exercise. The upper letters show the voices written for; in this case Soprano and Alto. The lower characters indicate the contrapuntal character of each voice; in this case the Soprano has First Species, and the Alto has the C.(F).

The rhythm of this C. F. seems to be somewhat irregular—a mixture of quintuple and quadruple time. Here are Cherubini's own First Species counterpoints to this C.F. :—

Ex. 3.


S.A.
I.C.
Ps. xcviii. 4.
C.F.
A.B.
C.I.

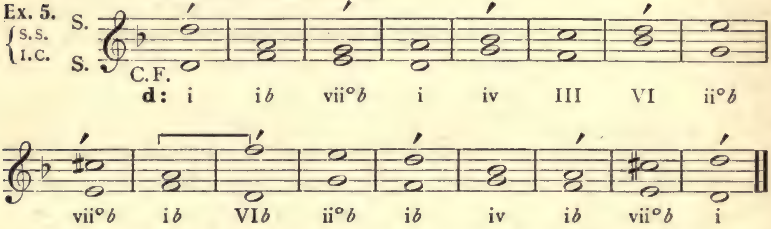
Ex. 4.

In *Exercise* 3 the student will scarcely fail to observe that bar 2 is a thematic "development" of bar 1.

In *Exercise* 4 the repeated bass notes at the end of bar 1 and the beginning of bar 3 are not recommended for the student's imitation.

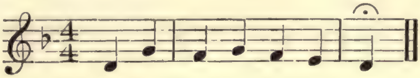
Cherubini (Subject 22).

Ex. 5.


S.
S.S.
I.C.
S.
C.F.
d: i ib vii°b i iv III VI ii°b
vii°b ib VIb ii°b ib iv ib vii°b i

Observe that the leap of a *minor* 6th in the counterpoint is made to an accented note.

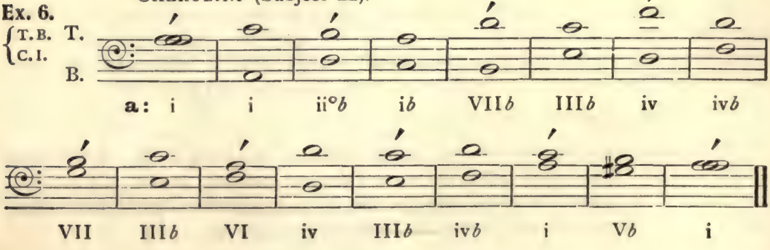
The apparent "tautology" in the last seven bars of this C.F. can be explained away, if the melody be read thus :—



In both *Exercises* 5 and 6, the harmonies are mainly founded upon the Æolian form of the Minor Scale :—

Cherubini (Subject 22).

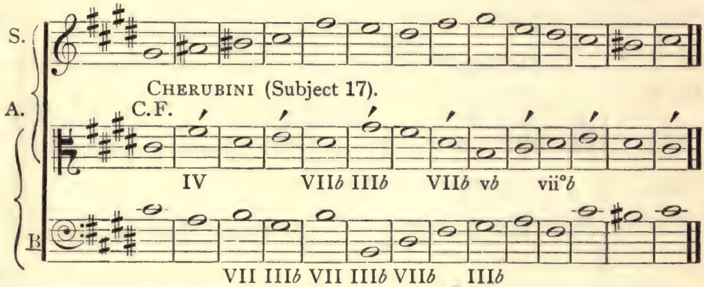
Ex. 6.


T.B.
C.I.
T.
B.
a: i i ii°b ib VIIb IIIb iv ivb
VII IIIb VI iv IIIb ivb i Vb i

In Ex. 6, the tonic harmony of the first bar is repeated with excellent effect in the second bar, because the latter is *unaccented*. An accented harmony may be repeated upon an unaccented bar or beat ; but an unaccented harmony ought not to be repeated upon the next accent. Students should observe that in *Exercise 4* Cherubini repeats a bass note in bars 1 and 4, each time in accordance with this rule.

Ex. 7.
S.A.
I.C.

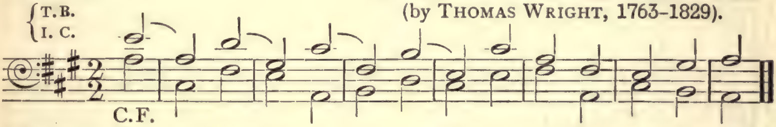
Ex. 8.
A.B.
I. C.



In both *Exercises* 7 and 8, the root indications show examples of the use of harmonies which contain notes foreign to the "harmonic form" of the C♯ minor scale. These harmonies do not induce modulation.

Ex. 9.
T.B.
I. C.

On the second half of "STOCKTON" Tune
(by THOMAS WRIGHT, 1763-1829).

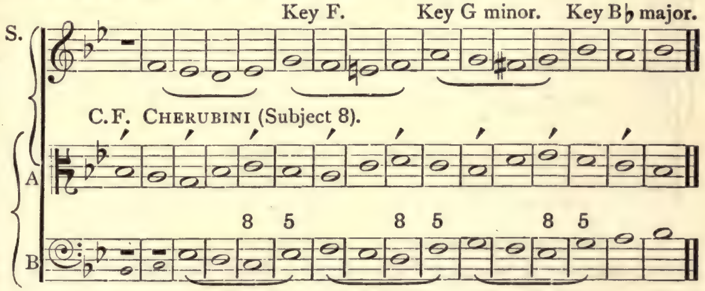


Ps. xlix. 17. Nor shall his glo - ry af - ter him in - to the grave de - scend.

Ex. 9 is an example of sequential treatment in the counterpoint, against an unsequential C.F. The gradual descent of the contrapuntal melody is in keeping with the words set to the C.F. The repetition of the unaccented harmony of chord 1, on the strong beat which follows, is excused on account of the sequence. The other harmony repetitions are quite regular. The sequential treatment may also excuse the similar motion against the first four notes of the C.F.

Ex. 10.
S.A.
I.C.

Ex. 11.
A.B.
C. I.



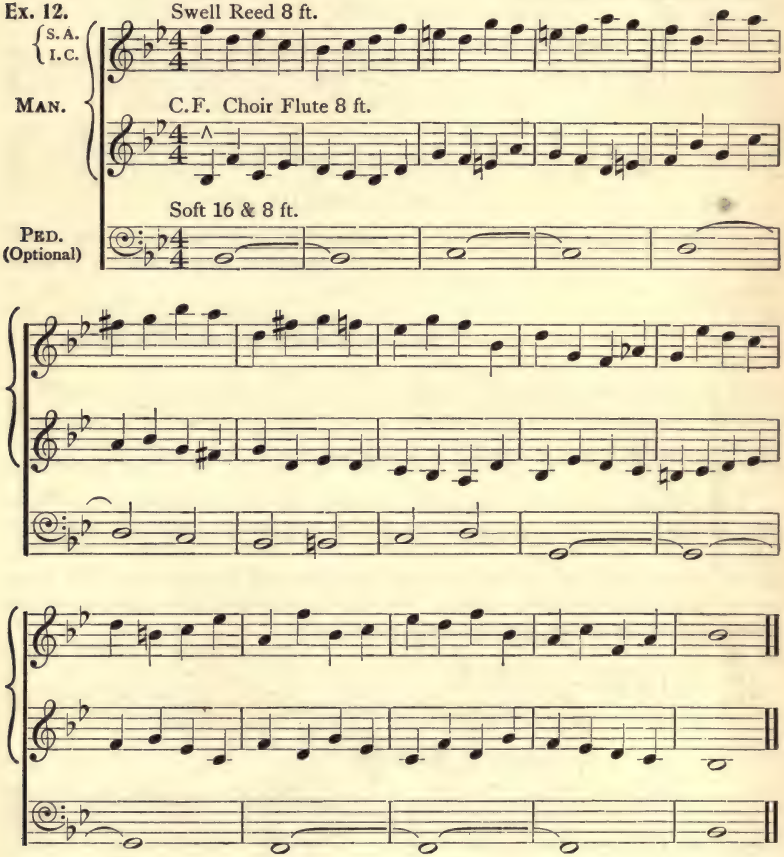
In *Exercises* 10 and 11, a sequential C.F. is treated both sequentially and imitatively. In *Exercise* 11 the imitation is "canonic," *i.e.*, *strict*. [The first two bass notes are *optional*.] In *Exercise* 10, the counterpoint would have a crude effect, were it not for the modulating accidentals, which give pleasant semitones for otherwise unpleasant whole tones. In *Exercise* 11, the 8ves followed by 5ths in the three places marked, are justified by the canonic imitation.

Exercise 12, is an attempt to work out an extremely long C.F. (of 57 bars). It is the last one in Cherubini's book—No. 53. When the notes of this C.F. are reduced from semibreve to crotchet notation, and are rhythmically grouped in bars with regular recurring accents, something resembling life and spirit can be infused into what would be otherwise an insufferably long and dull exercise :—

ORGAN PRELUDE.

Allegretto. **Cherubini** (Subject 53).

Ex. 12.



It must be clearly understood that *only the two upper parts are in Strict Counterpoint:* these may be played with good effect without the optional bass for the Pedal Organ. It will be observed that the use of the optional bass part converts the crotchet movement above it into *free* Third Species (with occasional Second Species) rhythm. Ex. 12 is, in fact, a link between Strict (or Students') Counterpoint, and Free (or Composers') Counterpoint. Knowledge of how to treat discords is assumed in §§ 7 and 8.

CHAPTER X.

TWO-PART COUNTERPOINT: SECOND SPECIES.

224. The distinguishing feature of the Second Species is the singing of two minims in duple time, (or three minims in triple time), against every whole-bar note of the C.F. except its first and last.

225. The employment of this, the simplest of all contrasted rhythmical patterns, introduces oblique motion into every intermediate bar of the exercise; and by this means adds enormously to the interest of the music.

226. In the majority of cases in duple time, the two Second Species notes are sung against one chord; but, occasionally, the second minim brings about a change of harmony on the second half of the bar; in which case, two chords of equal length are *implied* against the sustained semibreve of the C.F.

227. Of these two duple-time minims the first is accented, the second unaccented.

228. The first minim is *always* a harmony note, and is confined to the list of perfect and imperfect concords prescribed for First Species use, *viz.*, perfect 8ves and 5ths, and major and minor 3rds and 6ths.

Sir Frederick Bridge gives one exception to this rule, which deserves mention. It is to the effect that "in order to secure a flowing counterpoint, a discord may appear as the first note of a bar." In such a case the discord must be of the appoggiatura type (see Ex. 19*) occurring in the midst of two consonant intervals.

229. The second minim—according to the convenience or the desire of the moment—can be one of four things:—

Discords—
- (i) an auxiliary note. (Fig. 130).
- (ii) a passing note. (Fig. 131).

Fig. 130.

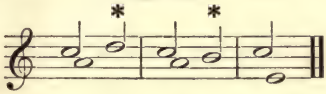
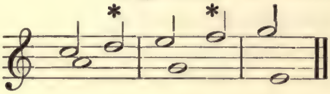


Fig. 131.



Concords—
- (iii) a harmony note belonging to a second chord in the same bar. (Fig. 132).
- (iv) a bye-tone. (Fig. 133).

Fig. 132.

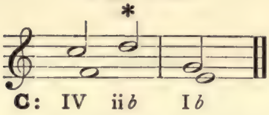
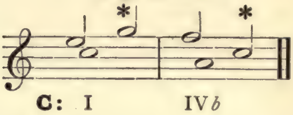


Fig. 133.



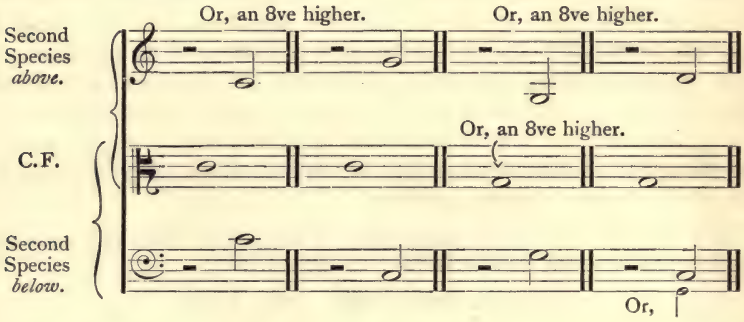
230. These four classes of notes have been fully described already in Chapter VIII. §§ 184–8.

231. We may now see how this rhythmical, melodic, and harmonic material, peculiar to the Second Species, can be used to the most advantage in a two-part exercise.

232. It may be well—as in the First Species—to begin our work by first settling the contents of the first, and of the last two bars (Cadence).

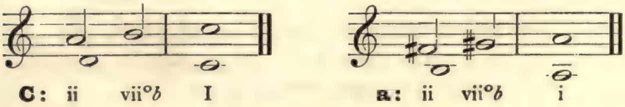
233. The first bar introduces us at once to an important principle in all contrapuntal writing: except in the First Species (and, as we saw in Chapter IX, not always then) it is generally desirable that two voices should not begin singing simultaneously. A much better effect is produced, if one part—that usually of the greater importance—begins singing before the other. In an exercise of the Second Species in two parts, the C.F.—being the more important—*begins;* the Second Species makes its entry—after a minim rest—on the second beat of the first bar.

234. Accordingly, in the key of C major, it is possible for the first bar of an exercise to be filled up in any one of the following ways:—



235. The Cadence is not so easily settled upon. *Above* the C.F. the best form of cadence is that which involves a change of harmony on the second minim:—

Fig. 135.


(*a*) *Major mode.* (*b*) *Minor mode.*

Another explanation of the harmonic basis of Fig. 135, is to regard the leading note as a *passing note.* The progression then becomes ii to I (or i), which—in Fig. 39, p. 30—has been shewn to be a variant of the "Plagal Cadence" by the substitution of ii for IV (or iv).

This cadence is so much to be preferred to any other, that it may be as well—before writing it down—to ascertain whether it is possible to approach it satisfactorily from the antepenultimate bar. Experiment proves that it *is* possible, except when—in the major key—the supertonic in the C.F. is approached from the submediant, a 5th above, or a 4th below. In the minor mode, the supertonic cannot be so approached:—

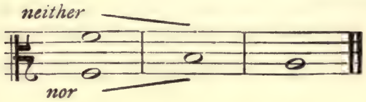
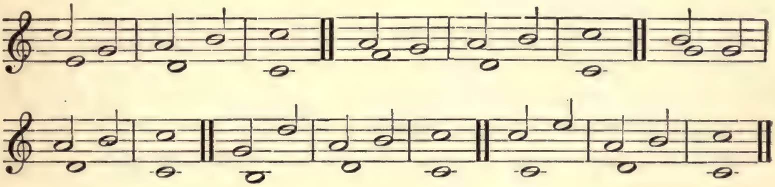
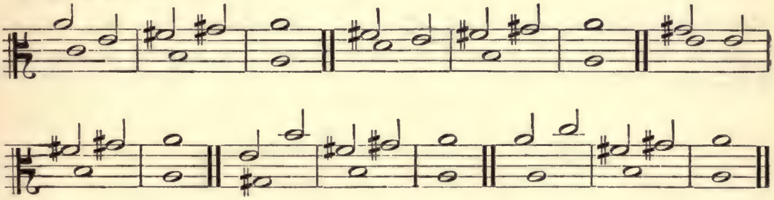


Fig. 136.

(*a*) *Major mode.*

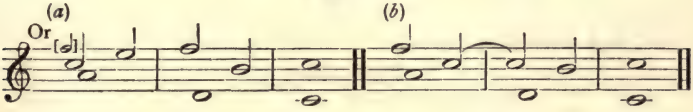


(*b*) *Minor mode.*



When this cadence is impossible—as in the case mentioned—one of the following endings is available:—

Fig. 137.



Of these:—

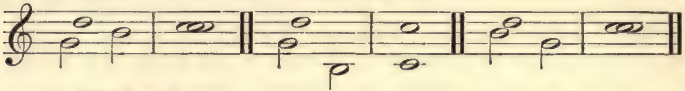
(*a*) involves the undesirable use of a diminished 5th.

(*b*) involves the undesirable borrowing of a cadence formula from the Fourth Species.

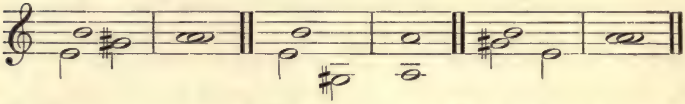
236. *Below* the C.F. the following cadences are available :—

Fig. 138.

(*a*) *Major mode.*



(*b*) *Minor mode.*



237. Having now settled the beginning and end of our exercise, we are in a position to consider next how the four kinds of notes enumerated and illustrated in § 229 can be made good use of in the intermediate bars.

Speaking generally, a better and more interesting musical effect is obtained, if, when possible, a discord be preferred to a concord, for the second minim of a bar.

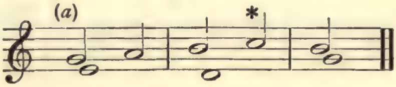
238. The *auxiliary note* (called by some people a "waving-tone") has already been described in §§ 186 and 229 as the next degree of the scale (up or down) to a harmony-note. It proceeds from, and returns to, that harmony-note by step, either way.

239. An auxiliary note can therefore be used whenever the first note in two successive bars is exactly the same. See Fig. 139.

240. Choice between the upper or lower auxiliary notes is determined after trying the melodic effect of each. We choose the one which continues the melody longer, in whatever direction it may be proceeding at the time. Thus :—

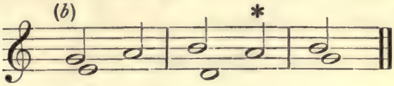
Fig. 139.

(*a*)



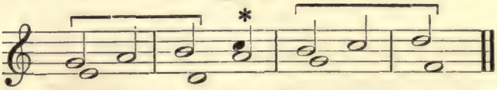
may be considered better than:—

(*b*)



although, in a sequential passage (*b*) would be better than (*a*) :—

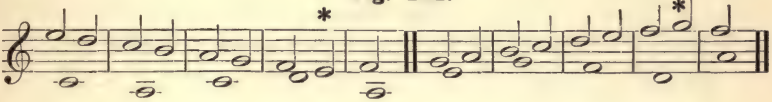
Fig. 140.



It is obvious that if C were used at *, objectionable tautology would result.

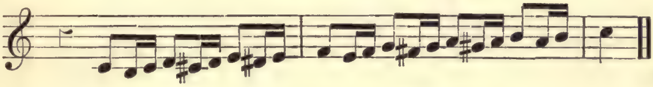
241. An auxiliary note is often the end, or turning point, of an extended scale passage in the Second Species:—

Fig. 141.



242. In ordinary modern composition, it is the rule to use an *upper* auxiliary note diatonically; *i.e.*, either a tone or a semitone above the harmony note according to the order of degrees in the scale; and to use a *lower* auxiliary note almost invariably a semitone below the harmony note; *i.e.*, with an accidental if required:—

Fig. 142.

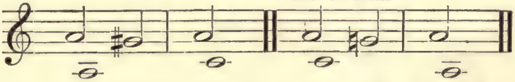


In modern academic counterpoint, accidentals of a purely chromatic character are considered to be contrary to the diatonic "atmosphere" of the style; and are therefore avoided.

243. An important exception to this is made with respect to the leading note of the minor mode.

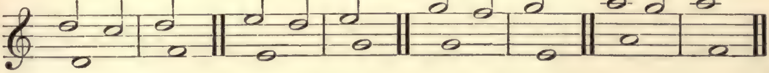
244. The auxiliary note below the tonic—in cases where the tonic harmony remains unchanged for two successive bars (i to i*b*, or *vice versa*)—is always the leading note, rather than the minor 7th of the tonic:—

Fig. 143.



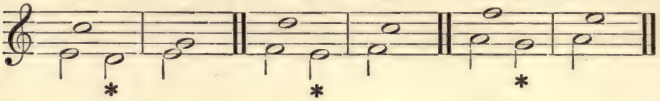
245. But in order not to shock the modern ear too much in the matter of auxiliary notes being a whole tone below harmony notes, and also to satisfy the modern craving for a minor 7th of any kind to be resolved *downwards*, it is certainly desirable to avoid the use of a minor 7th above the C.F. as a lower auxiliary note:—

Fig. 144.



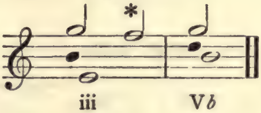
246. In a Second Species below the C.F., a lower auxiliary note which is a minor 7th to the C.F. does not produce a bad effect when it rises—possibly because the 7th has been "prepared":—

Fig. 145.



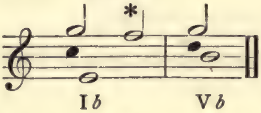
247. Against an implied chord of the mediant in a major key it is undesirable to use the minor 9th from the C.F. as a *lower* auxiliary note;

Fig. 146.



but the same minor 9th against an implied first inversion of tonic harmony has no bad effect:—

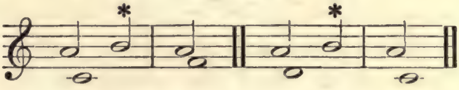
Fig. 147.



Auxiliary notes which lie a whole tone below harmony notes are good and appropriate in Counterpoint written in the old church modes. For the academic use of these, see the final chapter of this book.

248. Good taste, as well as salutary rule, will save the leading note from being used as an upper auxiliary note:—

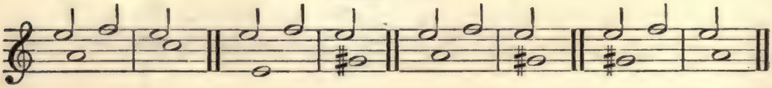
Fig. 148.



because in such a case the leading note is left as the highest note of a melodic passage (§ 157—ii).

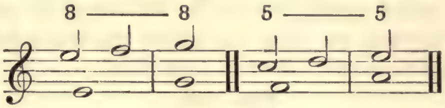
249. The auxiliary note above the dominant of the minor mode should always be the minor 6th of the scale (as explained in § 64):—

Fig. 149.



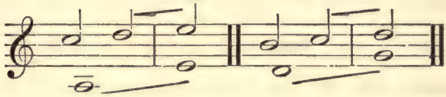
250. *Passing-notes* (which are practically auxiliary notes passing on, or proceeding, in the same direction by step to the next harmony note instead of returning to the old one) are extremely useful in the formation of continuous scale passages in the Second Species. (See Fig. 152.) A passing-note will not cancel the bad effect of consecutive 8ves and 5ths on the first beats of successive bars:—

Fig. 150.



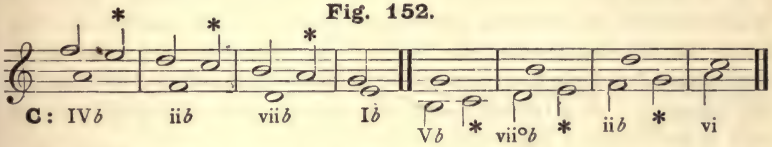
251. Nor will a passing-note cancel the bad effect of an exposed 8ve or 5th:—

Fig. 151.



252. But, on the other hand, passing-notes proceeding scalewise from 6ths will *not* create the effect of consecutive 5ths on the unaccented minims of successive bars:—

Fig. 152.

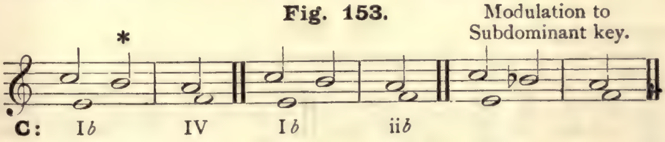


Auxiliary notes which form perfect 5ths with the C.F. may also be allowed under similar conditions. See Ex. 17, p. 77.

253. Such a progression however should not be continued for more than three bars at a time.

254. Nor will the leading note—*used as a passing-note*—coming from the 6th of an implied first inversion of the tonic triad create false relation of the tritone if it proceeds to the 3rd of the implied subdominant triad (or an implied first inversion of the supertonic triad):—

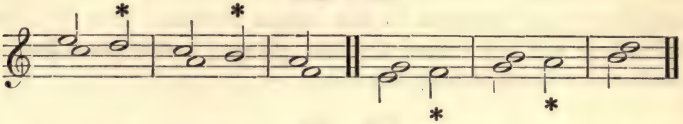
Fig. 153.



255. Sometimes a better effect can be obtained by *flattening* this leading note, so as to produce a modulation. See Fig. 153.

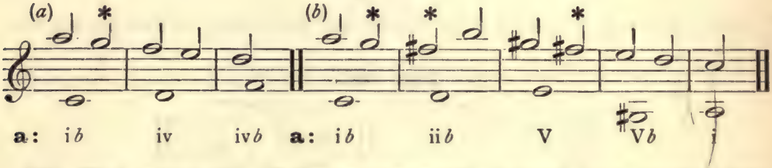
256. A passing-note should not be sung as a 2nd against the note of its resolution :—

Fig. 154.



257. In the minor mode, the minor 7th from the tonic is used as a passing-note between the tonic and either the minor 6th or major 6th as harmony notes :—

Fig. 155.



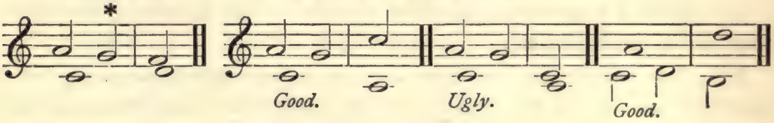
258. The major 6th of the minor mode is used as a passing-note between the leading note and dominant, (see above Fig. 155*b*, bar 3) or *vice versa.* The minor 6th cannot be used in such a connection, since it would produce the forbidden interval of an augmented 2nd.

259. A 5th on the second beat, which comes from a 6th, although it is approached exactly as a passing-note, need not be quitted as one. Since the 5th is a concord to the C.F. as well as the 6th, it needs no "resolution," and can therefore—if necessary—be considered as changing the harmony. As a [second] harmony-note in the bar it may leap, but only in the contrary direction :—

Fig. 156.

5th treated as Passing-note.

5th treated as second harmony note.

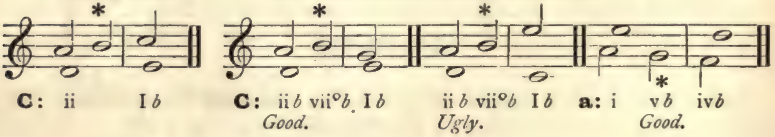


260. A 6th on the second beat which comes from a 5th is—for the same reason—open to the same double treatment :—

Fig. 157.

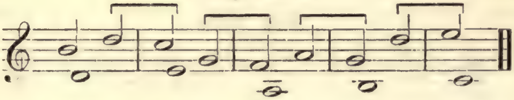
6th treated as Passing note.

6th treated as second harmony note.



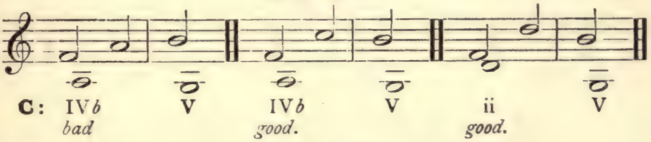
261. When a *bye-tone* is used for the second minim in a bar, it should, if possible, proceed to the next harmony-note by step:—

Fig. 158.



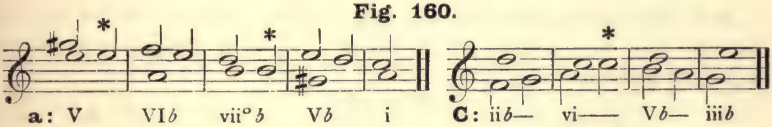
262. In cases where the subdominant of the scale is the first minim of a bar, and the leading note is the first minim of the next bar—forming between these accented notes the interval of the tritone—the intervening bye-tone should be some note higher than the leading note:—

Fig. 159.



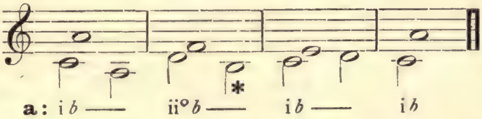
263. The unison may occasionally be used as a bye-tone:—

Fig. 160.



264. Below the C.F. the root of a diminished triad may *not* be used as a bye-tone, because this implies the use of an uninverted dissonant triad (see § 84).

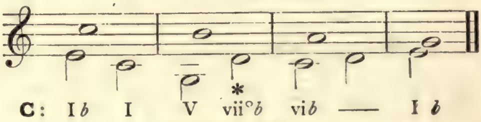
Fig. 161.



265. Below the C.F. the 5th above the root of a triad on the first beat may be written as the second minim in the bar, provided that the melody returns, and a change of harmony be intended and indicated:—

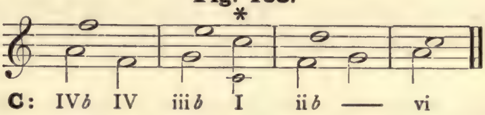
Fig. 162.

* Not a $\frac{6}{4}$ chord.



266. Below the C.F. a 6th on the first beat may be followed by a 3rd or 10th on the second beat, if the melody returns, and a change of harmony be intended and indicated :—

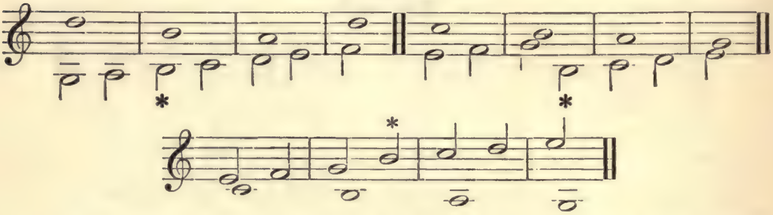
Fig. 163.



267. When the leading-note is in the C.F. it can neither be doubled as a harmony note nor as a bye-tone :—

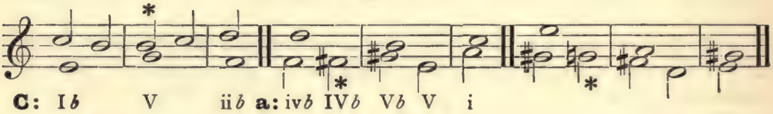
Fig. 164.

All Unsatisfactory.



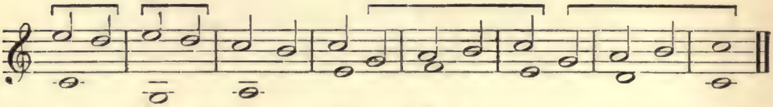
268. The leading-note may not leap an 8ve. No note of the Second Species may be repeated at the same pitch or a chromatic semitone higher or lower :—

Fig. 165.



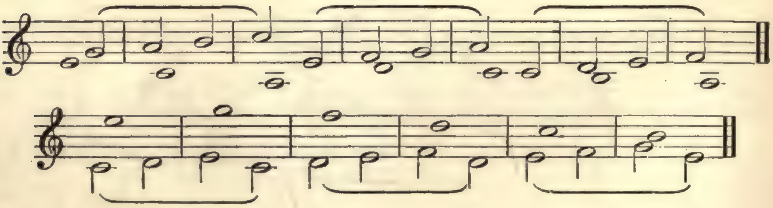
269. Melodic tautology must be carefully guarded against :—

Fig. 166.



270. Occasional sequential treatment of a melodic figure is productive of interest :—

Fig. 167.



271. There should be no crossing nor over-lapping of the parts.

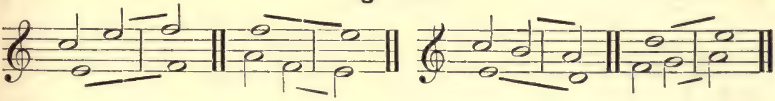
272. Before writing the second note in any bar, the first note of the next bar should be chosen by the student. Then, if the first notes in the two bars under consideration should be of the same pitch, an auxiliary note may be chosen. If they lie a 3rd apart, a passing-note may be chosen. But if they lie a 4th, or some wider interval apart, bye tones should be used according to the directions given in §§ 261–8.

273 Warnings against consecutives may be thus summarized:—

Consecutive 8ves and 5ths may not occur as the *first* notes of successive bars.

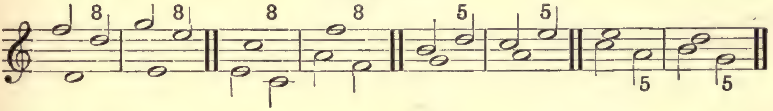
Consecutive 8ves and 5ths may not occur between the second note of one bar, and the first note of the next bar:—

Fig. 168.



274. Consecutive 8ves and 5ths (both notes being bye-tones) may not occur between the second notes of two bars:—

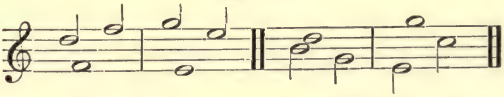
Fig. 169.



275. But, as previously shown in §252, 5ths may occur between the second notes of two successive bars, when one (or both) of the 5ths can be treated as a passing-note.

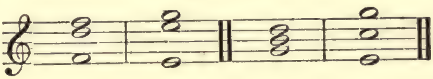
Prof. Prout used to draw attention to the fact that, "if one of the 5ths or 8ves be the higher, and the other the lower of the two notes in the successive bars of the counterpoint:—

Fig. 170.



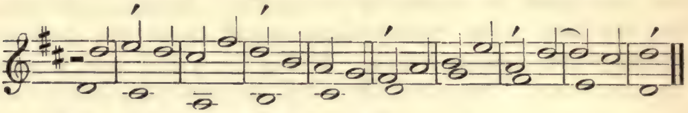
the progression is allowable; because when two notes of the same chord are sounded in succession, they produce the same result, as regards the harmony, as if they were sounded together":—

Fig. 171.



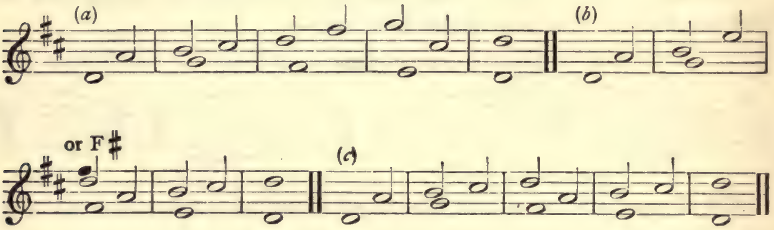
WORKED EXAMPLES IN THE SECOND SPECIES.

Ex. 13.
S.A.
2 C.



C.F. (*set for London Mus.B.*, 1902).

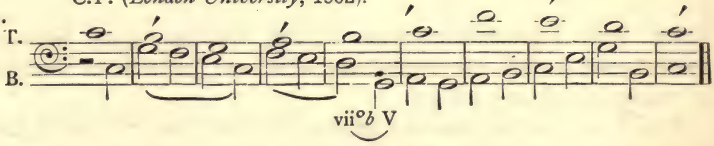
The Fourth Species Cadence is used here to prevent tautology and dullness. The following endings suggested themselves :—



Of these (*a*) is best, but it has the skip of a diminished 5th. (*b*) is tautological with the exception of a single note (E); the optional F♯ removes the tautology, but introduces a bare 8ve, and the leap of a major 6th. (*c*) is actually tautological.

C.F. (*London University*, 1902).

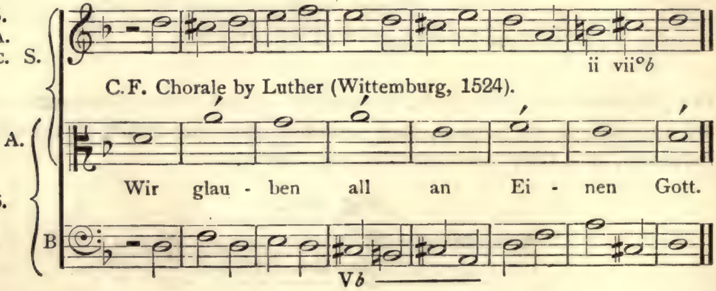
Ex. 14.
T.B.
C. 2.



In bar 5 the sequential treatment is dropped in order to avoid an undesirable duplication of the leading note. Observe the change of harmony in this bar.

Ex. 15.
S.A.
2 C.

Ex. 16.
A B.
C. 2.

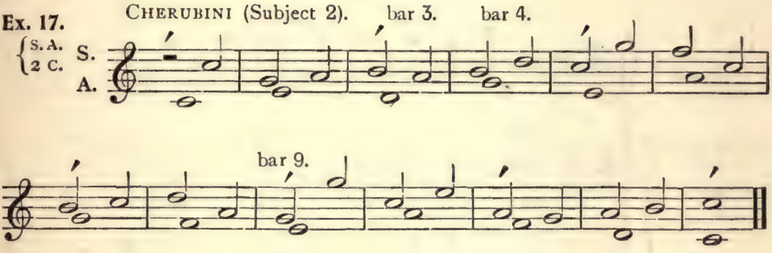


C.F. Chorale by Luther (Wittemburg, 1524).

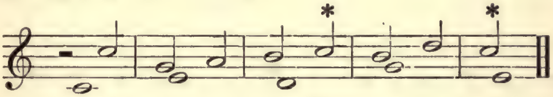
Ex. 15. This is a somewhat difficult C.F. to treat as a bass, on account of the reiterated dominant note in bars 2 and 4.

Ex. 16. Here the reiterated dominant note creates no difficulty in using the C.F. as a top part. But it has been found expedient to extend the chord V*b* over bars 4 and 5.

Ex. 17.

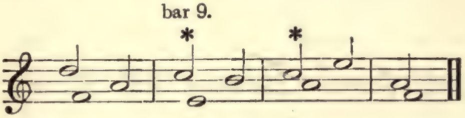

CHERUBINI (Subject 2).
bar 3.
bar 4.
S.A.
2 C.
S.
A.
bar 9.

Here the opening bars are preferred to:—



on account of the reiteration of the tonic.

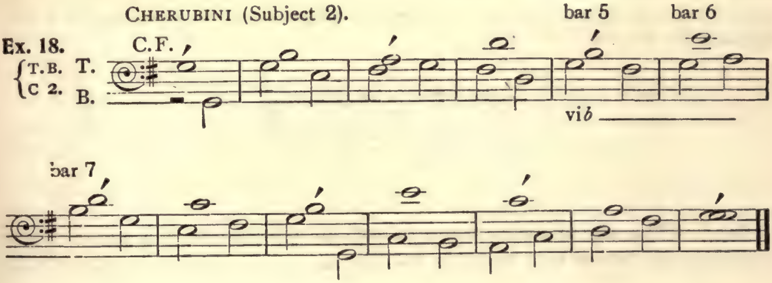
And the octave leap in bar 9 is preferred to:—



on account of a similar reiteration.

In bars 3 and 4 of Ex. 17 the fifths on the unaccented beats are *good*, because the A in bar 3 is an auxiliary note. *Cf.* § 252.

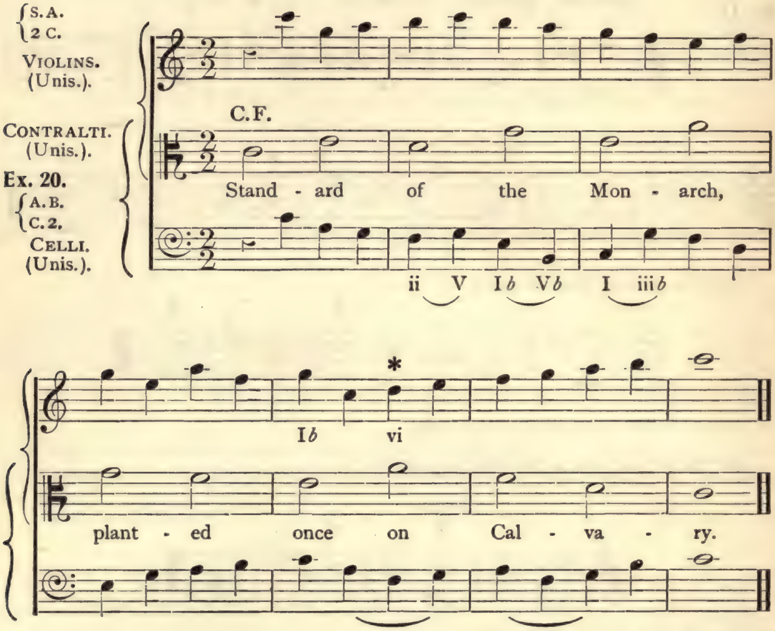
Ex. 18.


CHERUBINI (Subject 2).
bar 5
bar 6
C.F.
T.B.
C 2.
T.
B.
vi*b*
bar 7

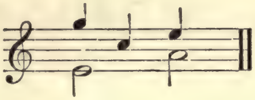
Here the chord vi*b* is implied in bar 5 to obviate the feeling of a full close. Bar 5 being *accented*, may have its harmony continued in the following *unaccented* bar.

For the justification of the 5ths on the second beats of bars 6 and 7, see § 252. Cherubini's own Second Species treatment of this C.F. is worthy of careful examination:—

Ex. 19. [IN MODERN RHYTHMICAL SHAPE.]


S.A.
2 C.
VIOLINS.
(Unis.).
C.F.
CONTRALTI.
(Unis.).
Ex. 20.
A.B.
C.2.
CELLI.
(Unis.).
Stand - ard of the Mon - arch,
ii V Ib Vb I iiib
*
Ib vi
plant - ed once on Cal - va - ry.

Ex. 19 is remarkable for the good effect of the appoggiatura (accented passing-note) marked ✱. See the comment by Sir Frederick Bridge in § 228. p. 65. This note completely does away with any objection which might be raised against E the exposed 5th of A:—

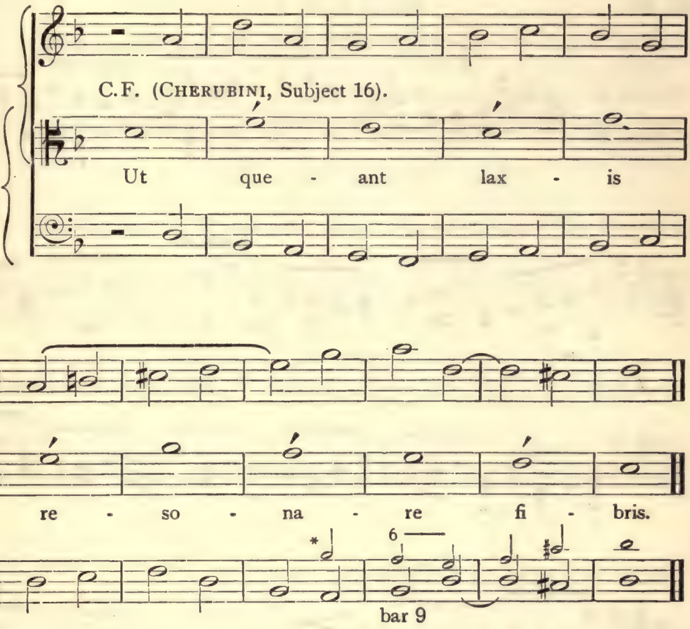


But it will be wise to confine the use of such an appoggiatura to a more or less extended scale passage such as that in Ex. 19.

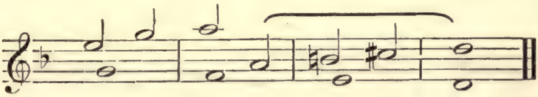
Ex. 20 has three examples in succession of chord-changes against a single C.F. note. It is perhaps well not to have all the chord-changes in one place. There is no tautology in bars 5 and 6, because of the different accentuation of the three notes A, F, G.

Ex. 21. S.A. 2 C.

Ex. 22. A.B. C.2.



In Ex. 21, the Fourth Species Cadence is preferred to:



because the melody has gone over the same melodic ground only three bars previously.

In Ex. 22, the small notes suggest a cadence on the upper tetrachord of the scale, which makes the melodic range of the Second Species somewhat unduly extensive. Bar 9 does not imply a second inversion: it is a bare 6th.

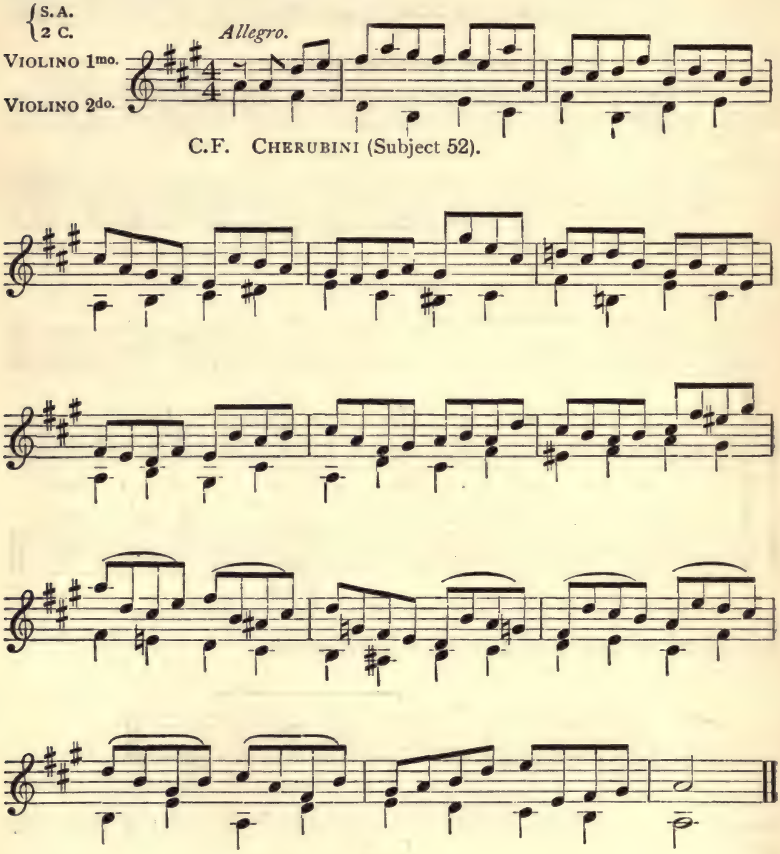
The following example (23) is worked in strict Second Species counterpoint upon one of the long C.F. given by Cherubini. His 55 bars are here reduced to 14, and the example forms a link between Students' and Composers' Counterpoint: having the strictness of the one, with the appearance and freedom of effect of the other.

---

* Optional Second Species Cadence.

Each crotchet is here equal to a semibreve or whole bar of ordinary strict Second Species counterpoint.

Ex. 23. DUET FOR TWO VIOLINS.


S.A.
2 C.
Allegro.
Violino 1mo.
Violino 2do.
C.F. Cherubini (Subject 52).

This exercise is intended to be played at a fairly quick tempo. The slurred quaver groups exhibit an attempt to maintain or develop a melodic figure.

APPENDIX TO CHAPTER X.

SECOND SPECIES IN TRIPLE TIME.

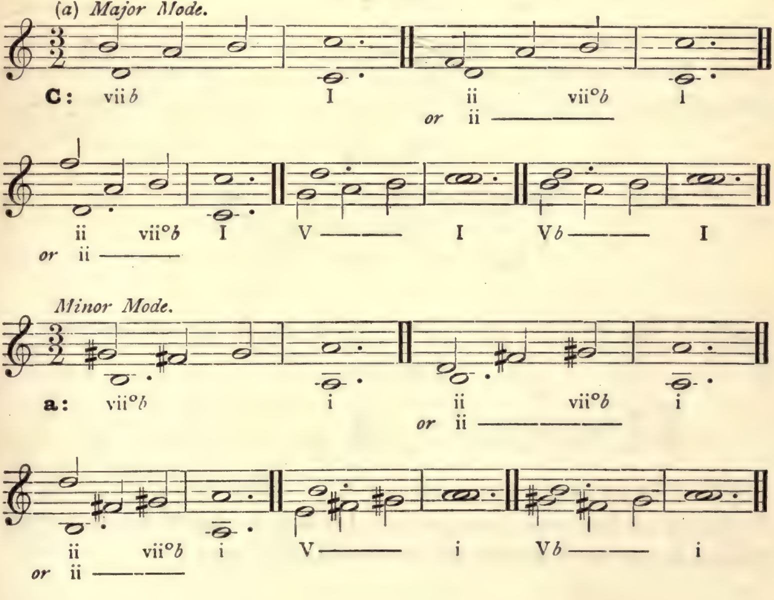
276. This is a kind of natural link between the Second and Third Species, in which some of the disadvantages of the former are combined with certain advantages of the latter. It is not often set in examination papers; but its practice is not altogether without merit and usefulness.

277. The C.F. consists of dotted semibreves, against each of which—except the first and last—three minims are written.

278. In the Second Species, the first bar should begin with a minim rest. The first minim must be a perfect concord—a fifth, a unison or an octave above the C.F., and an octave or a unison below the C.F. The minim on the third beat of the first bar may be an auxiliary note, or a passing-note, or a bye-tone. It is undesirable to change the harmony in the first bar.

279. The cadences are these:—

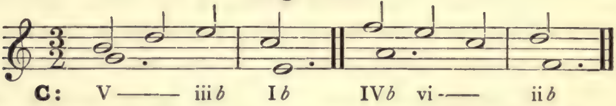
Fig. 172.


(a) Major Mode.
C: vii*b* I ii vii°*b* I
or ii
ii vii°*b* I V I V*b* I
or ii
Minor Mode.
a: vii°*b* i ii vii°*b* i
or ii
ii vii°*b* i V i V*b* i
or ii

280. In the middle bars of an exercise, the first minim must always be selected from the list of concords available for the First Species—see § 191 (foot note).

281. If the harmony be changed within the bar, it is preferable that the change should take place upon the third beat. To change the implied chord on the second beat is to produce either an effect of harmonic syncopation, or to make the note sung on the first beat sound like an appoggiatura:—

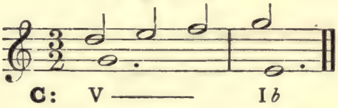
Fig. 173.



(*a*) *Good.* (*b*) *Not to be recommended.*

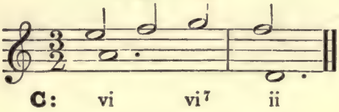
282. Two passing-notes may be used in succession; provided the second one passes onward in the same direction to the harmony-note on the first beat of the next bar:—

Fig. 174.



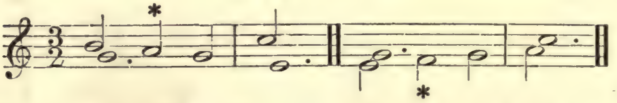
283. In such a case the second passing-note *must not return*; because it would sound like a 7th used as an essential note of the harmony:—

Fig. 175.



284. A 2nd must not proceed to a unison by oblique motion:—

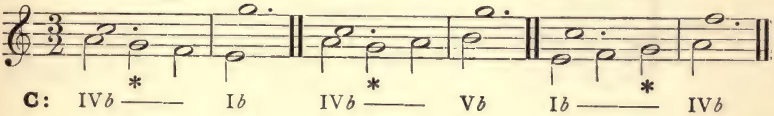
Fig. 176.



This is an important rule; equally binding in the Third and Fifth Species as well as in the Second Species (Triple time).

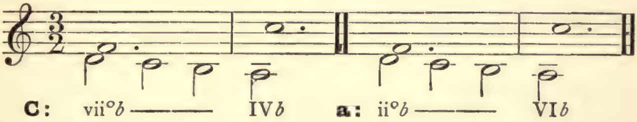
285. *Below* the C.F. any 4th must be regarded as a discord, and treated as such: *i.e.*, it must be both approached and quitted by step, and if it occurs on the third beat, it must be regarded as a second passing-note, not allowed to return.

Fig. 177.



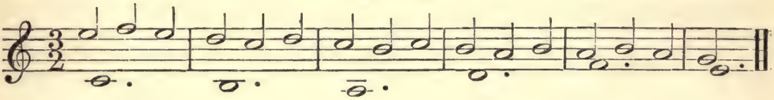
286. *Below* the C. F. the root of a dissonant triad can only be sung on the third beat of the bar in the manner of a second passing-note:—

Fig. 178.



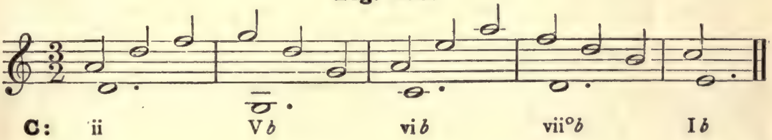
287. In Triple time Second Species, an excessive use of a three-note melodic figure with an auxiliary note or a bye-tone in the middle, becomes wearisome and dull:—

Fig. 179.



288. Nor should there be more than one bar or so containing bye-tones on both second and third beats:—

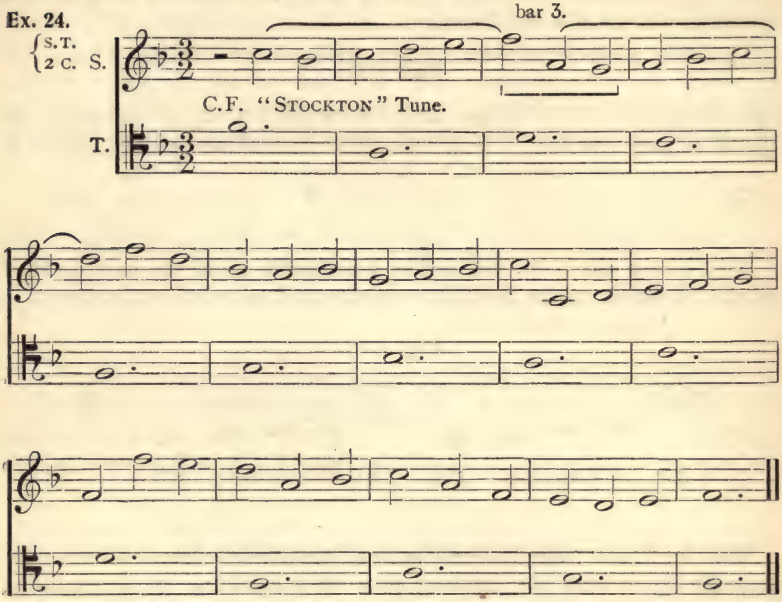
Fig. 180.



Although arpeggio figures are much more objectionable in the Third Species, they should be used very sparingly in Second Species (Triple time).

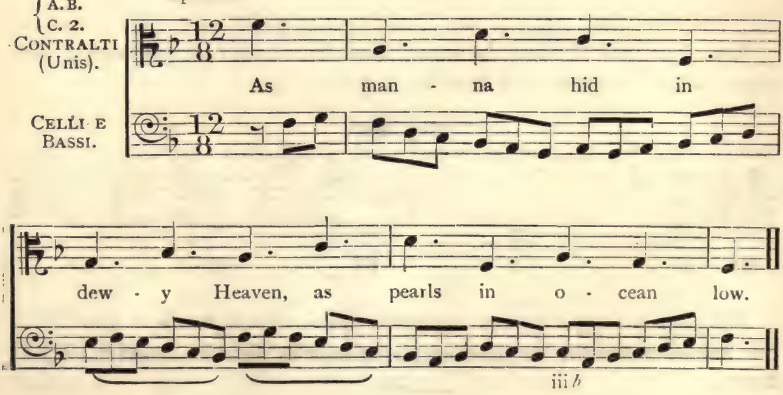
WORKED EXAMPLES IN SECOND SPECIES (TRIPLE TIME).

Ex. 24.

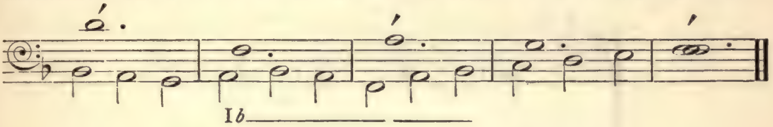

bar 3.
S.T.
2 C.
S.
T.
C.F. "STOCKTON" Tune.

In bar 3 of Ex. 24, motion in the same direction from the descending 6th may be condoned on account of the establishment of a sequential phrase in the Second Species.

Ex. 25. Below the same C.F. in modern rhythmical form; but still strict Second Species.

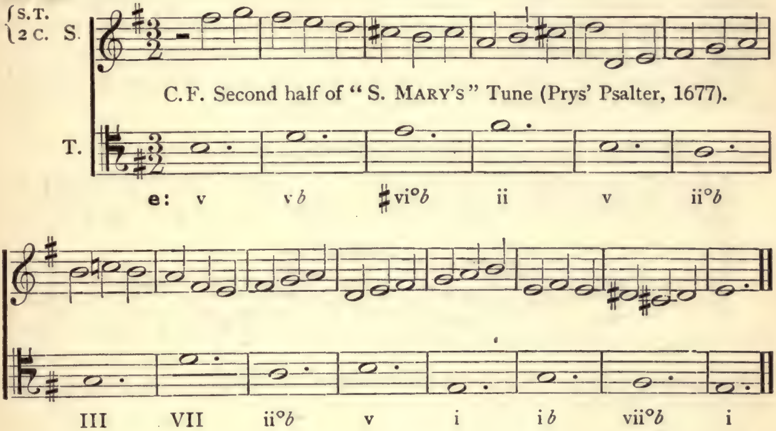

A.B.
C. 2.
CONTRALTI (Unis).
CELLI E BASSI.
As man - na hid in
dew - y Heaven, as pearls in o - cean low.
iii ♭

An advantage gained by working exercises in strict counterpoint in a modern rhythmical shape is seen in the ending of Ex. 25 which is much to be preferred to:—



in which the harmony of an unaccented bar might be possibly continued (inadvertently) into the next [accented] bar.

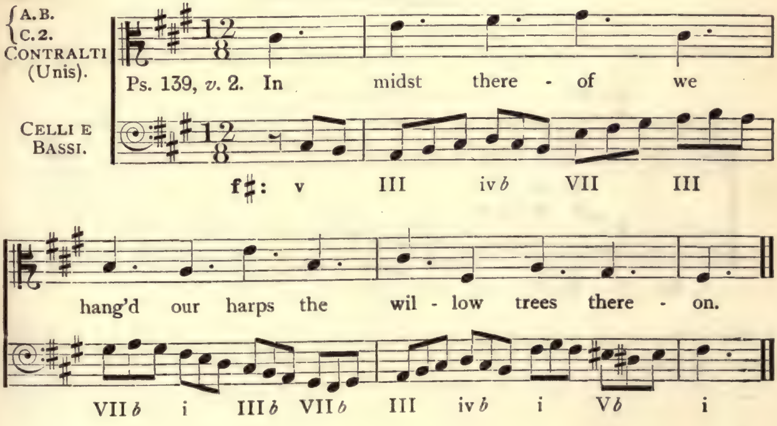
Ex. 26.


S.T.
2 C.
S.
C.F. Second half of "S. MARY'S" Tune (Prys' Psalter, 1677).
T.
e: v
v*b*
♯vi°*b*
ii
v
ii°*b*
III
VII
ii°*b*
v
i
i*b*
vii°*b*
i

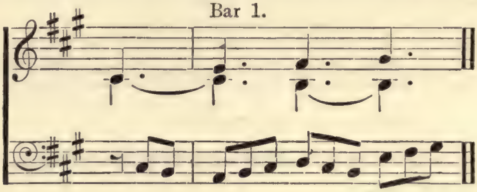
Both Exercises 26 and 27 will be found to contain a somewhat large proportion of harmonies derived from the "Melodic" minor scale in both ascending and descending forms.

Ex. 27.

Below the same C.F.


A.B.
C. 2.
CONTRALTI (Unis).
Ps. 139, *v.* 2.
In midst there - of we
CELLI E BASSI.
f♯: v
III
iv*b*
VII
III
hang'd our harps the wil - low trees there - on.
VII*b*
i
III*b*
VII*b*
III
iv*b*
i
V*b*
i

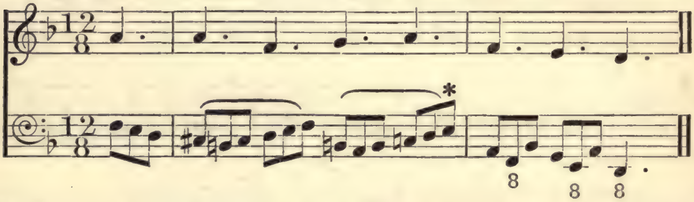
The opening harmonies of Ex. 27, which might be filled up thus:—



convey no unpleasant effect of consecutives between the C.F. and the first and sixth quavers of Bar 1 (See § 328). B (the sixth quaver) is infinitely to be preferred to D, which—in two parts—would produce the false relation of the tritone.

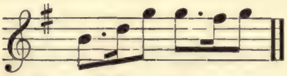
A familiar example of this kind of counterpoint may be quoted from the variations on *Vater unser* in Mendelssohn's Sixth Organ Sonata:—

Ex. 28. (Extreme parts only)



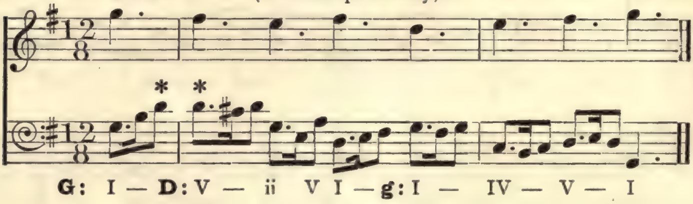
This, however, cannot be considered as *Academic* counterpoint, on account of the skip from the 4th at *, and the consecutive 8ves marked.

An interesting variety of Second Species in triple time can be quoted from Bach's *Christmas Oratorio*, in which the distinctive rhythmical figure of the beautiful Pastoral Symphony—



is combined with the melody of the Chorale *Vom Himmel hoch da komm ich her*:—

Ex. 29. (Extreme parts only).



Nor is this to be regarded as *Academic* counterpoint, on account of the repeated note D at * *.

CHAPTER XI.

TWO-PART COUNTERPOINT: THIRD SPECIES.

289. In some respects, the Third Species is the most facile and smoothly-flowing of any of the set rhythmical patterns, orders, or species prescribed for academical study. But, in order to prevent a mere aimless meandering of quickly moving notes of equal time-value, a great deal of care must be exercised by the student in planning the melodic outline of his Third Species melody.

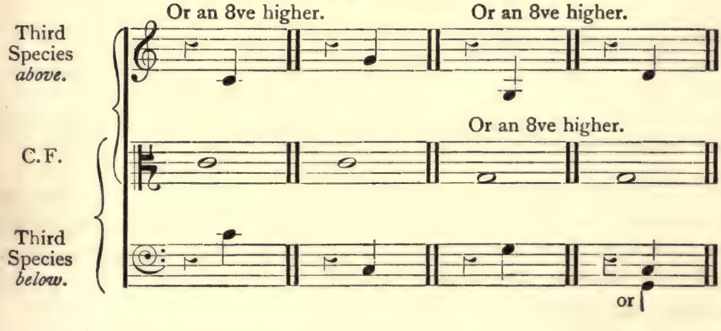
290. In its normal or most familiar phase, *viz.*, duple ($\frac{2}{2}$) time, four crotchets are sung against each semibreve of the Canto Fermo except the first and last. In its less familiar phases, six crotchets are sung against a dotted semibreve in either triple ($\frac{3}{2}$) time, or compound duple ($\frac{6}{4}$) time. And, still less frequently, eight quavers are sung [or played] against a semibreve in quadruple ($\frac{4}{4}$) time.

291. The Third Species is thus not only a further development of the Second Species in the direction of increased rhythmical contrast and activity; it also affords far greater opportunity than was possible in the Second Species for the use of auxiliary notes, passing-notes and bye-tones.

292. In the most frequently used "four notes against one" phase of the Third Species, the first bar of an exercise begins with a crotchet rest which is followed by three crotchets.

293. The first crotchet sung against the Canto Fermo must be a perfect concord exactly as prescribed for the first note of an exercise in both First and Second Species:—

Fig. 181.



294. In each of the following intermediate bars of the exercise the first crotchet must be one of the concords prescribed for the intermediate bars of a First Species exercise—see §§ 199–217.

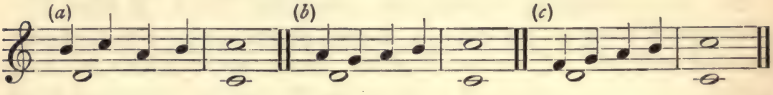
The remaining three crotchets in each of the intermediate bars must consist of a judicious mixture of auxiliary notes, passing-notes, and bye-tones.

295. In beginning to work an exercise, after choosing his initial note, the student may leave the completion of the first bar until after he has settled upon the cadence.

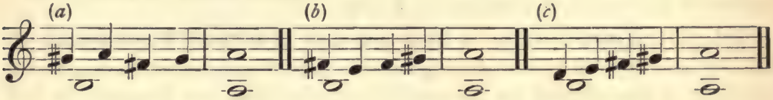
296 The following are the cadences available in the Third Species :—

Fig. 182.

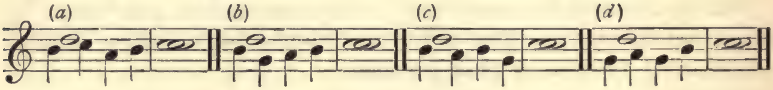
Above the C.F. (Major mode).



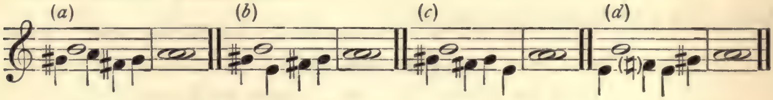
Above the C.F. (Minor mode).



Below the C.F. (Major mode).



Below the C.F. (Minor mode).



Of these :—

Above the C.F. (*a*) is a variant of the First Species cadence, (*b*) is a variant of the Second Species cadence, (*c*) is peculiar to the Third Species.

Below the C.F., (*a*), (*b*), and (*c*) may all be described as variants of the First Species cadence : (*d*) is a variant of the Second Species cadence.

297. The penultimate bar of cadence (*a*)—both above and below the C.F.—needs careful explanation. It consists of what is known as the *Nota Cambiata* figure—so called by Fux. Other German contrapuntists call it the *Wechsel Note* figure ; English writers speak of it as the *Changing Note* figure.

298. Its four crotchets may be thus analytically described :—

1 is the harmony-note prescribed for First Species use.

2 is a discord to the C.F.—a 7th—and is the auxiliary note *above* the First Species harmony-note.

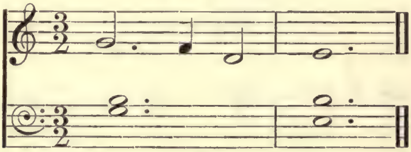
3 although a concord to the C.F.—a perfect 5th—is the auxiliary note *below* the First Species harmony note.

4 is the same as 1—a return to the First Species harmony note.

299. It will be observed that the second crotchet although a discord to the C.F. leaps a 3rd to the auxiliary note on the other side of the ultimate harmony-note. In other words, a dissonant auxiliary note—instead of returning at once to the concord from which it originally came—is permitted to leap a 3rd (contrary to ordinary rule) to another auxiliary note (which in this case is only incidentally a concord) before the ultimate harmony-note is sung.

This changing note figure may be described as being equally in favour with the fifteenth century composers who invented it, and with all of their successors down to our own times. Dufay (*circa* 1400–1474) uses it in triple time, but in a different manner to that shown in cadence (*a*) in Fig. 182 :—

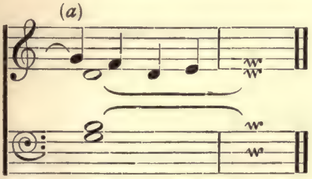
Fig. 183.



Here the harmony is changed with the last note of the figure, and, moreover, this last note is a third below the first one, instead of being the same. More than a century later Orlando Gibbons (1583–1625) uses exactly the same figure ; but all four notes are sung against the same harmony :—

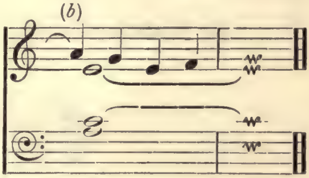
Fig. 184.

(*a*)



And again :—

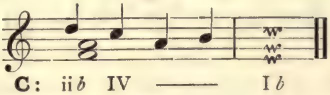
(*b*)



Here the fourth note of the changing note figure is a discord to the prevailing harmony of the bar.

Another form of this beautiful melodic figure seems to suggest a change of harmony on the second crotchet :—

Fig. 185.

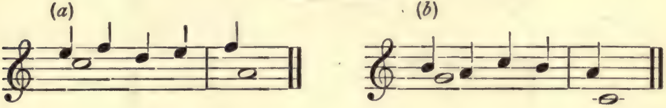


Here the second and third notes are concords, and the fourth is a passing-note.

300. This "changing note figure" has been described as "the result of artistic feeling, and not of intellectual calculation." Properly speaking, it belongs rather to Free (*i.e.*, *Composers'*) Counterpoint than to Strict (*i.e.*, *Academic*) Counterpoint. But the modern ear has become so familiarised with it, that it is now considered to be quite the most acceptable form of Third Species cadence. This may be so, because it is obviously a decorated variant of the First Species cadence—that parent of all the strict contrapuntal cadences.

301. In the early stages of his contrapuntal study, it would be wise for the student to confine the changing-note figure to the cadence, and not to use it elsewhere in a Third Species exercise. But, should he prefer to use one of the other cadence forms in Fig. 182 (*b*, *c* and *d*) he is at liberty to use the changing-note figure somewhere in the middle of the exercise. Should he do this, he must remember that if the last note of the figure *ascends* to the first note of the next bar, he must make the characteristic leap of a 3rd *downwards* (exactly as in cadence (*a*)); and if the last note of the figure *descends* to the first note of the next bar, then the leap of the 3rd must be in an *upward* direction.

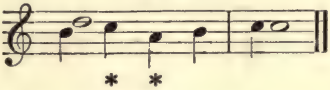
Fig. 186.



302. As far as Examination requirements are concerned, candidates may take it as a safe rule, that * "except in the cadence, changing-notes should be rare," but Examiners will accept any one of these three varieties of the figure:—

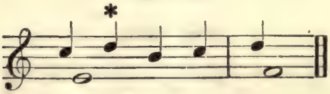
(i) With the second and third notes as discords (Cadence form):—

Fig. 187.



(ii) With only the second note as a discord:—

Fig. 188.



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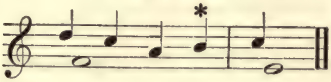
* Recommendation 10 of a *Memorandum on Strict Counterpoint* issued by the Council of the Union of Graduates in Music, May 1st, 1911.

(iii) With only the fourth note as a discord:—

Fig. 189.



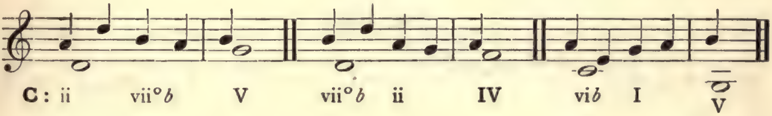
303. Having now settled the cadence as well as the initial note of the Third Species, some plan of action should be determined for the filling up of the intermediate bars of the exercise.

The following considerations deserve attention:—

1. Clear harmonic progression.
2. Consistent but varied figures of melody—not mere purposeless wandering up and down a scale, nor remaining for too long in one small section of the scale.
3. The avoidance of repetition of melodic figures.
4. The avoidance of barren perfect concords on the first beat of a bar, because of the undue and undesirable prominence thus afforded them by the strong accent.
5. The avoidance of any undue melodic prominence given to the tritone.

304. As a general rule, clearness in harmonic progression is secured by the use of only one (implied) "chord" in a bar. If there must be a change of harmony within the bar, it is rhythmically desirable that the change should take place at the half bar, *viz.*, on the third crotchet in the bar:—

Fig. 190.



305. Occasionally, but only when the form of the changing note figure shown in Fig. 185 is used, a change of harmony may take place upon the second crotchet.

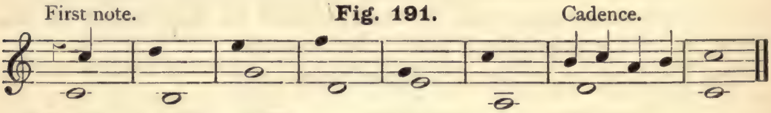
306. It may be well to determine and write down the first crotchet in every intermediate bar of the Exercise before filling in those on the second, third and fourth beats.

307. But in doing this, we are by no means compelled to write an *ideal First Species* melody, before converting it into Third Species; for we may repeat a first crotchet at the same pitch as the first note of the next bar, and between "first notes" we may have 7ths and other intervals which are forbidden in the First Species. Indeed, in his early attempts at Third Species writing, the student may fall back upon the

somewhat mechanical device of securing for his "first notes" as many alternate 3rds and 6ths as he pleases; provided he is able by this means to secure a melodic outline which is neither too cramped nor yet too diffuse.

308. The "ground-plan" of a Third Species melody may be determined upon somewhat after the following manner:—

Fig. 191.

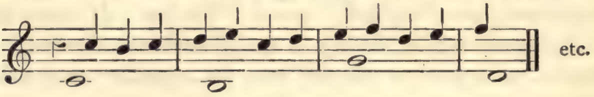


C.F. (*London B.Mus.*, *1902*).

Although scarcely anything beyond a merely mechanical succession of alternate 3rds and 6ths, this bare melodic outline covers the range of a minor 7th (G to F). If the black dots on the first of each bar were semibreves, the First Species melody so constituted would be a bad one, on account of the skip of a 7th between the fourth and fifth bars. This wide skip will be completely done away with when the three intervening crotchets are filled in.

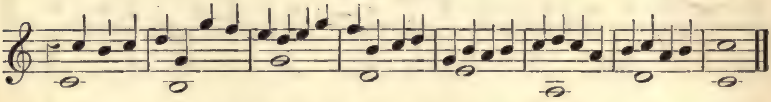
309. When there is only a step between two successive first bar notes there is perhaps a temptation for the student to avail himself unduly of the use of changing-note figures, thus:—

Fig. 192.



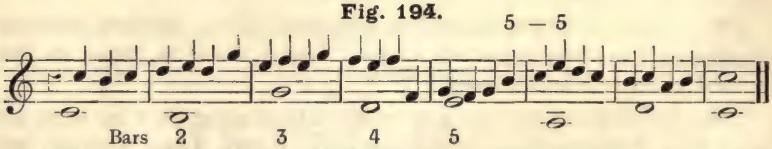
This temptation must be overcome, somewhat in this way:—

Fig. 193.



The following Third Species solution of the melodic outline proposed in Fig. 191 is not so good:—

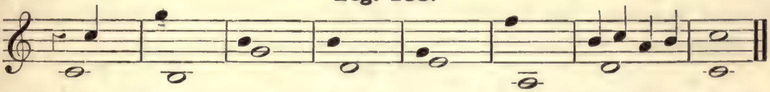
Fig. 194.



Here, the somewhat similar use of an auxiliary note as the second crotchet in the melodic figures of four successive bars (2, 3, 4, 5), produces a dull and monotonous effect. In bar 5 the auxiliary note (F) produces an unpleasant tritone effect with the fourth crotchet (B), which in its turn produces 5ths by contrary motion with the second crotchet in bar 6—*both* of these 5ths being harmony-notes.

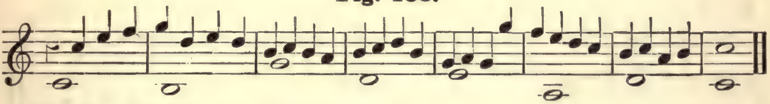
310. Another "first-note scheme" may be preferred for the same Canto Fermo:—

Fig. 195.



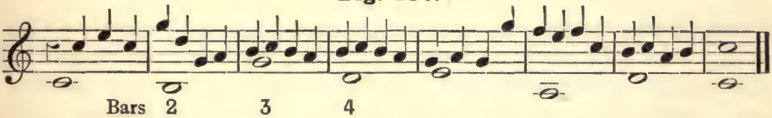
Here, bars 2–6 inclusive have nothing but alternate 3rds and 6ths. This may be effectively filled up so:—

Fig. 196.



The following is less satisfactory:—

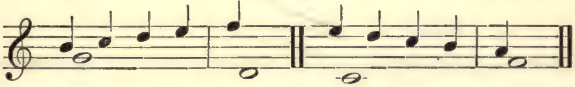
Fig. 197.



Here, there is no discord until the last crotchet of bar 2; in bar 4 there is tautological repetition of the same notes contained in bar 3; and there is the same dull monotonous feeling engendered by the excessive and continuous use of melodic figures each possessing an auxiliary note for its second crotchet.

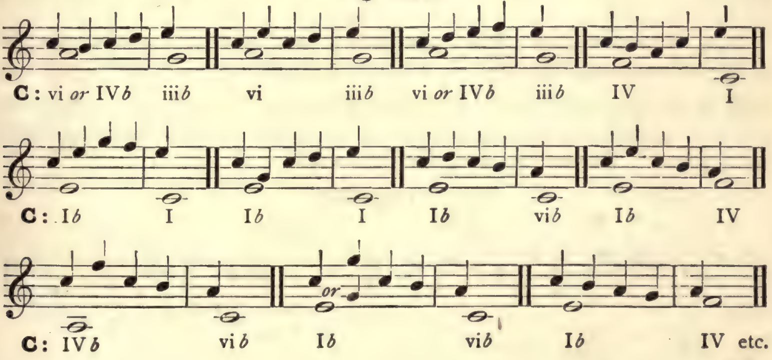
311. The easiest "first-note interval" to fill up is obviously the 5th, since the intervening notes can be written "scale-wise"—up or down:—

Fig. 198.



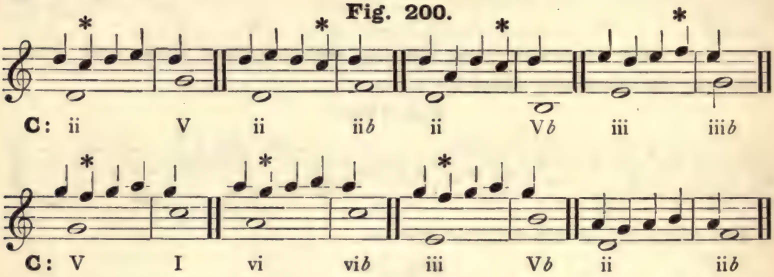
The student is recommended to make "filling-up" experiments with "first-note" intervals of different kinds (both ascending and descending) but beginning with the same Third Species crotchet sung above different C.F. notes. Fig. 199 will show how the interval of a 3rd can be conveniently filled up:—

Fig. 199.



312. Auxiliary notes which are minor 7ths, 9ths and 2nds *above* the C.F. have to be used with the same caution as that advised for the Second Species. See §§ 245–7. The following are somewhat crude in effect :—

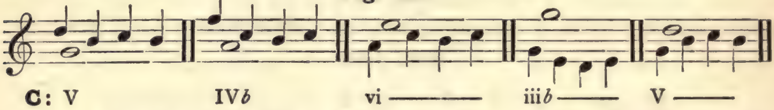
Fig. 200.



313. None of the melodic progressions in Fig. 200 are absolutely wrong. But they engender a strange antiquarian feeling, which puzzles the modern ear, accustomed as it is to the use of chromatic auxiliary notes which lie a *semitone* (instead of a whole tone) below their respective harmony notes. See Fig. 142

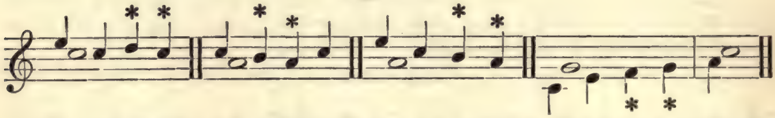
314. An auxiliary note may be used as the third crotchet in a bar of Third Species melody :—

Fig. 201.



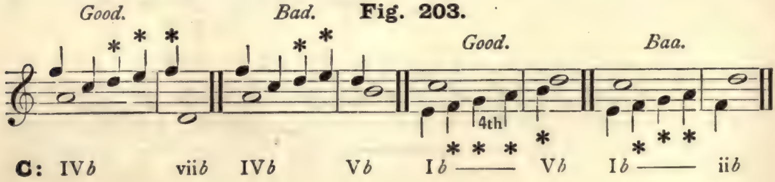
315. No 2nd—whether it be an auxiliary note or a passing-note—may be resolved upon a unison :—

Fig. 202.



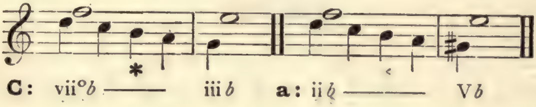
316. Whenever two passing notes are used in succession *above* the C.F. ; or whenever two passing-notes and a 4th (which is the 5th of the root of an implied chord) are used *below* the C.F., the melody must proceed onwards in the same direction until an allowable harmony-note be reached. *The melody must not return* :—

Fig. 203.



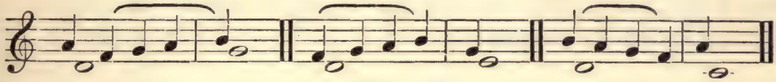
317. The root of a diminished triad vii°*b* or ii°*b* can only be used below the C.F. as a passing-note :—

Fig. 204.



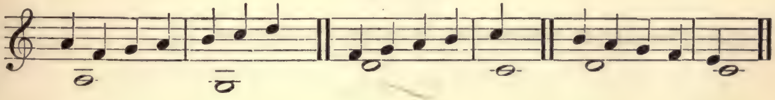
318 The notes which form the interval of the tritone should not be sung at the extremities of any melodic passage :—

Fig. 205.



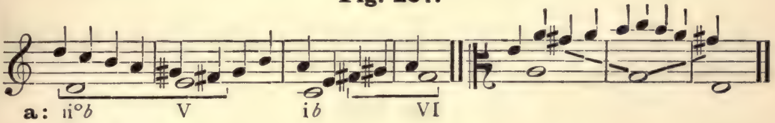
This fault can be easily rectified by carrying on the melodic passage even one note farther in the same direction :—

Fig. 206.



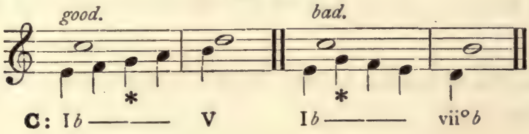
319. In the minor mode, *effects* of false relation should be avoided, even though there be no actual change of key :—

Fig. 207.



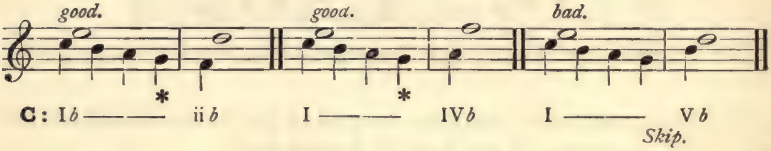
320. *Below* the C.F. the interval of a 4th must always be regarded as a discord : *i.e.*, it must be approached and quitted by a step :—

Fig. 208.



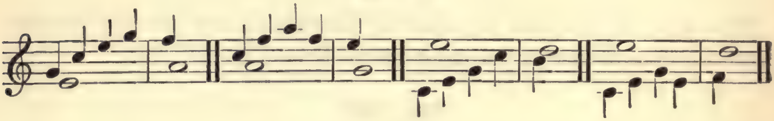
321. When the 5th of the root of any implied "chord" is sung *below* the C.F. as the last note in a bar, *even though it be not a 4th from the C.F.*, it must be quitted by step:—

Fig. 209.



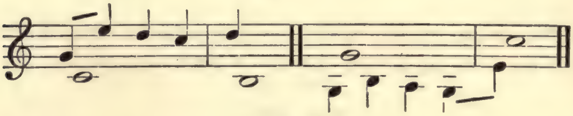
322. There must be at least one discord—an auxiliary note or passing-note properly approached and quitted—in every intermediate bar of a Third Species melody. Concordant arpeggio groups such as the following are to be avoided:—

Fig. 210.



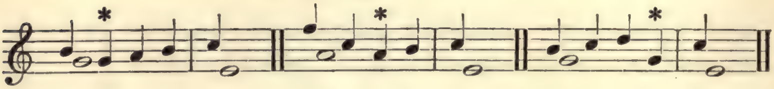
323. The leap of a major 6th is better avoided:—

Fig. 211.



324. The unison may be tolerated upon any crotchet of the bar other than the first:—

Fig. 212.



325. No note of a Third Species melody can be repeated at the same pitch.

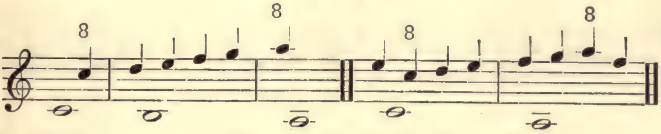
326. The Third Species melody should neither overlap nor cross the Canto Fermo.

327. * "The objection to consecutive perfect fifths does not depend on the number of notes intervening, but on the character of the 5ths themselves; for instance, two perfect 5ths are always permissible with one or more notes intervening, provided that at least one of the 5ths is unessential."

328. When both 8ves or both 5ths are essential notes, it is quite safe to have four crotchets between them:—

See Ex. 27, bar 1.

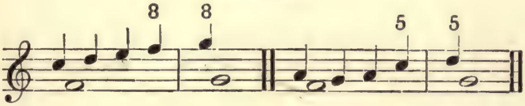
Fig. 213.



As a rule they are objectionable between—

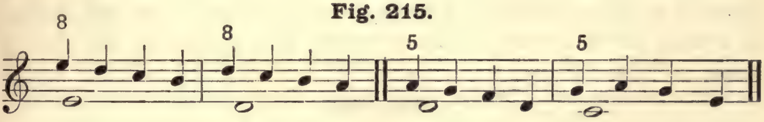
(*a*) The fourth crotchet of one bar and the first of the next bar:—

Fig. 214.



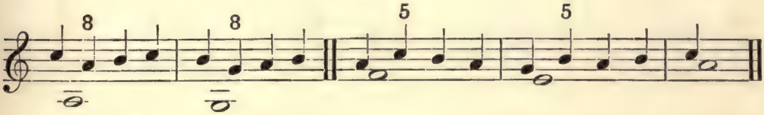
(*b*) The first crotchet of two successive bars:—

Fig. 215.



(*c*) The second crotchet of two successive bars:—

Fig. 216.



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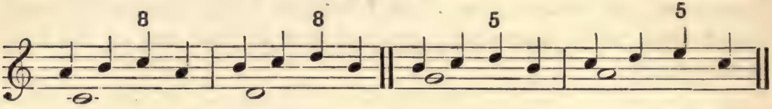
* See Recommendation 12 in *A Memorandum on Strict Counterpoint* issued by the Council of the Union of Graduates in Music, May 1st, 1911.

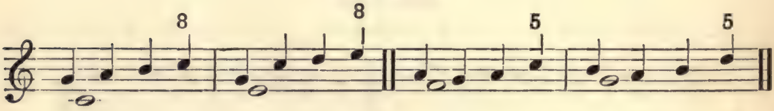
(*d*) The third crotchet of two successive bars :—

Fig. 217.



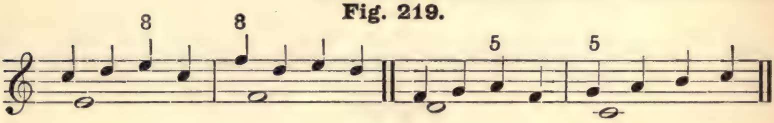
(*e*) The fourth crotchet of two successive bars :—

Fig. 218.



(*f*) The third crotchet of one bar and the first of the next bar :—

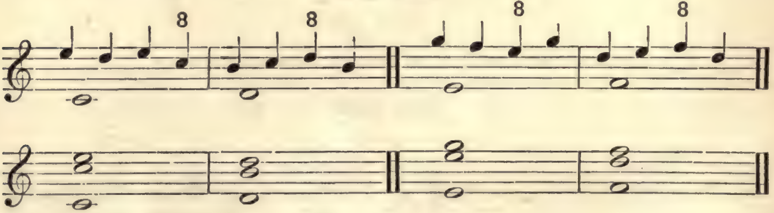
Fig. 219.



329. As a general suggestion, whenever an 8ve or a 5th appears in any bar of the Third Species melody as a bye-tone approached by leap, it is distinctly advisable to avoid writing a perfect interval of the same kind in the melody of the next bar. See, for example, Fig. 216.

330. Dr. Kitson very ably points out that a good test of what is passable or objectionable in the way of consecutives is for the student to arrange all the essential notes of the two bars concerned into vertical shape as "chords" :—

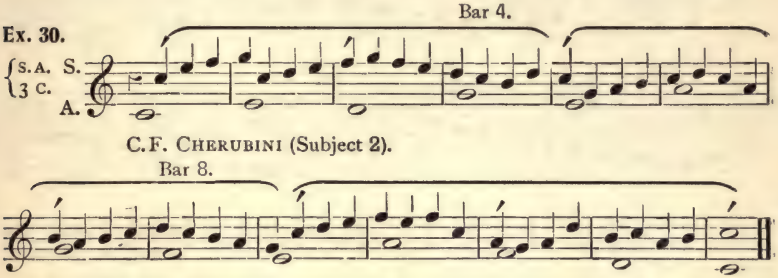
Fig. 220.



Then, if no consecutives appear in the chords, the Third Species melody is free from objection. *cf.*, Professor Prout's remark in § 275, p. 75.

WORKED EXAMPLES IN THE THIRD SPECIES.

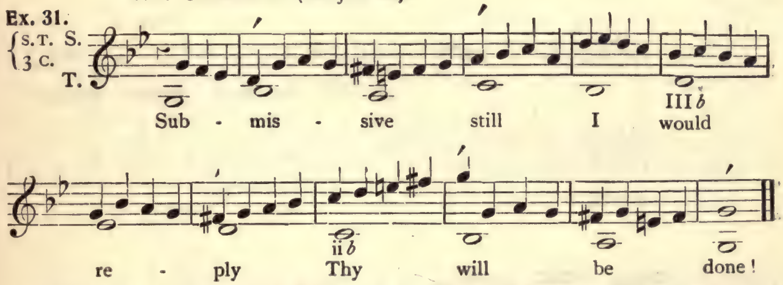
Ex. 30.


Bar 4.
S.A. 3 C.
S.
A.
C.F. CHERUBINI (Subject 2).
Bar 8.

In Ex. 30, the Third Species is worked in five-bar rhythm. Hence in bar 4 the downward scale-passage is broken off in order to avoid a melodic figure which is reserved for bar 8.

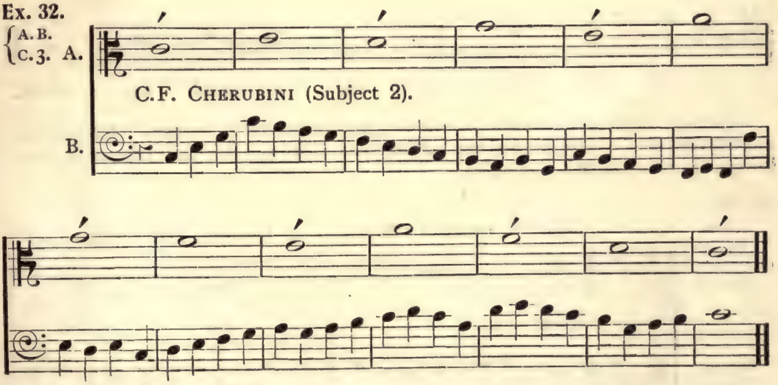
C.F. CHERUBINI (Subject 43).

Ex. 31.


S.T. 3 C.
S.
T.
Sub - mis - sive still I would
III♭
re - ply Thy will be done!
ii♭

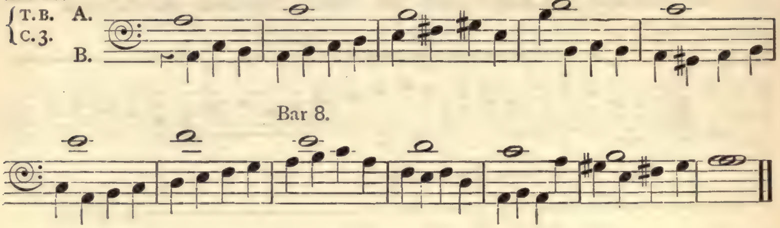
Exercise 31 has the rhythmical form of 8 + 4 bars. At bar 8 is a half-close on Dominant Harmony.

Ex. 32.


A.B. C.3.
A.
C.F. CHERUBINI (Subject 2).
B.

A desire for the use of extended scale-passages must be the reason given for the somewhat extravagant vocal range of the Third Species in Ex. 32.

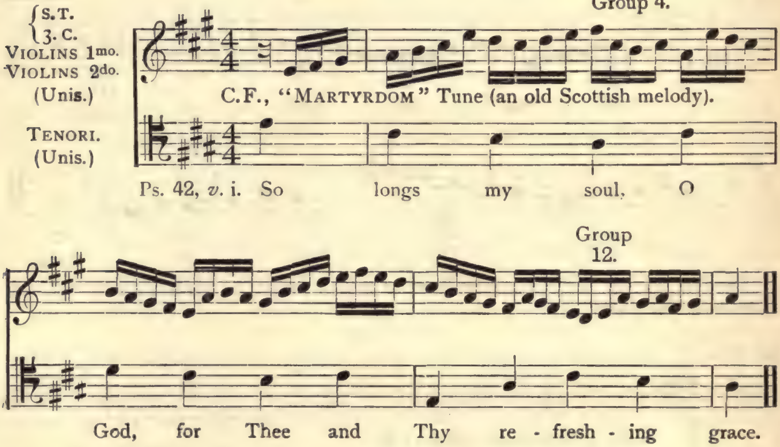
Ex. 33. C.F. CHERUBINI (Subject 43).


T.B.
C.3.
A.
B.
Bar 8.

In Exercise 33, the "harmonic basis" has been moulded entirely to meet the chordal restrictions of the "harmonic" form of the minor scale. It may be compared with that of Exercises 26 and 27. A plagal cadence takes the place of the half-close at bar 8.

Exercises 34 and 35 are two Third Species Examples in clear rhythmical form. Each crotchet beat is equivalent to a whole bar of ordinary Third Species:—

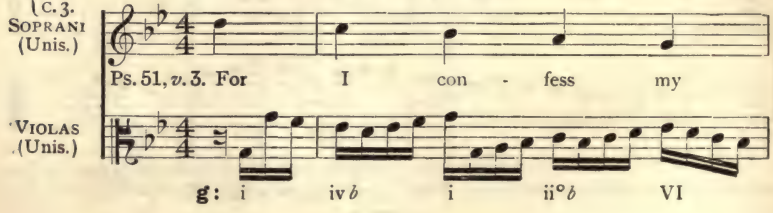
Ex. 34.

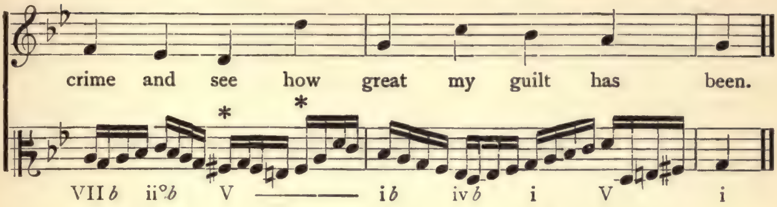

S.T.
3. C.
VIOLINS 1mo.
VIOLINS 2do.
(Unis.)
TENORI.
(Unis.)
Group 4.
Group 12.
Ps. 42, v. i. So longs my soul, O
God, for Thee and Thy re - fresh - ing grace.

C.F., "MARTYRDOM" Tune (an old Scottish melody).

Exercise 34 is a fair example of ordinary orchestral Third Species "independent accompaniment." The whole-tone auxiliary notes in the 4th and 12th semiquaver groups are by no means unpleasant.

Ex. 35. C.F. "S. BRIDE'S" Tune (Dr. S. Howard, 1710–1783).


S.A.
C.3.
SOPRANI
(Unis.)
Ps. 51, v. 3. For I con - fess my
VIOLAS
(Unis.)
g: i iv b i ii° b VI

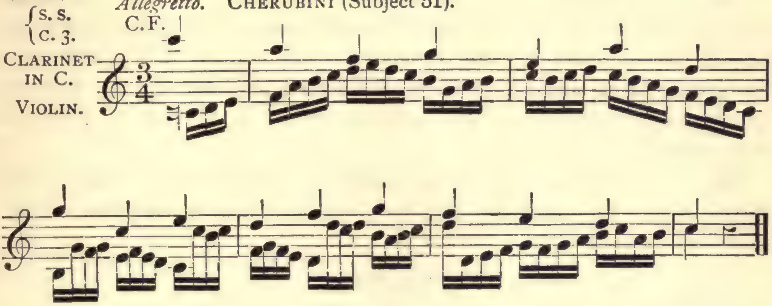

crime and see how great my guilt has been.
* *
VII♭ ii°♭ V ——— i♭ iv♭ i V i

Observe at * * that it is an *accented* chord which is either repeated or sustained over the unaccented beat which follows.

In Exercise 35 the first eight notes of the Canto Fermo constitute the descending form of the Phrygian Mode (III).

DUET FOR CLARINET AND VIOLIN.

Ex. 36.


S. S.
C. 3.
Allegretto.
CHERUBINI (Subject 51).
C.F.
CLARINET IN C.
VIOLIN.

Exercise 36 exhibits the use of strict Third Species melodic figures cast in a distinctive instrumental mould. The student may observe in them a somewhat liberal use of *accented* auxiliary notes, which create an effect more instrumental than vocal.

APPENDIX TO CHAPTER XI.

(A) THIRD SPECIES WITH SIX NOTES IN A BAR.

331. This may be written in either Simple Triple time ($\frac{3}{2}$), or Compound Duple Time ($\frac{6}{4}$), In the former, the six notes are grouped in *couplets*; in the latter, they are grouped in *triplets.*

332. Passing-notes and auxiliary notes may be used upon secondary accents in the bar.

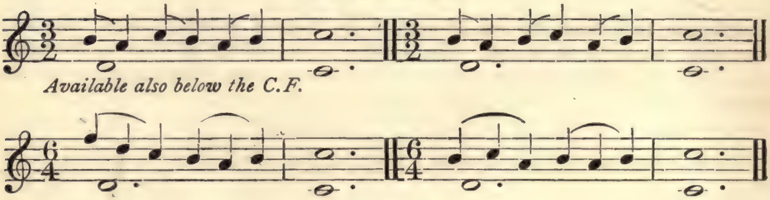
333. There are no additional rules for this variety of Third Species melody.

334. The following worked examples will suggest the idea that counterpoint of this kind is rather more instrumental than vocal in its nature. If the C.F. be sung by voices—doubled, let us say, either in the unison or in the octave by wind instruments—the rapidly moving counterpoint would have an excellent effect if played by stringed instruments.

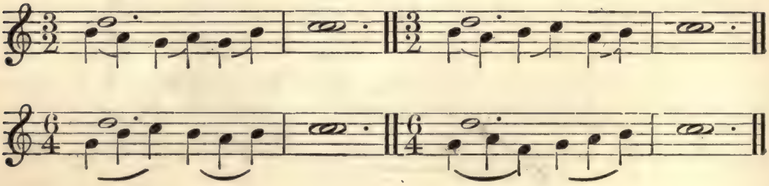
335. Here are some of the available cadences for both Major and Minor keys. In the latter key, both the 6th and 7th degrees of the scale will be *major.*

Fig. 221.

ABOVE THE C.F.



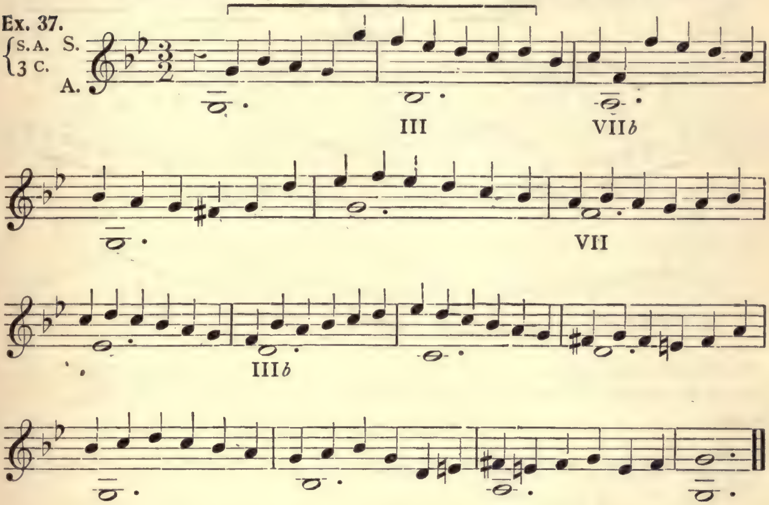
BELOW THE C.F.



WORKED EXAMPLES IN THE THIRD SPECIES.

In Triple Time. C.F., "S. MARY'S" Tune, (first and last strains).

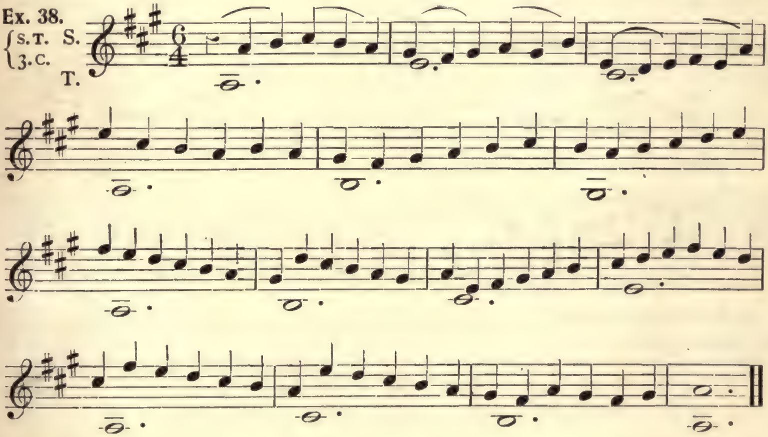
Ex. 37.



By a happy accident, it is possible to make the first ten notes of the Third Species in Ex. 37 an exact imitation—by triple diminution—of the C.F.

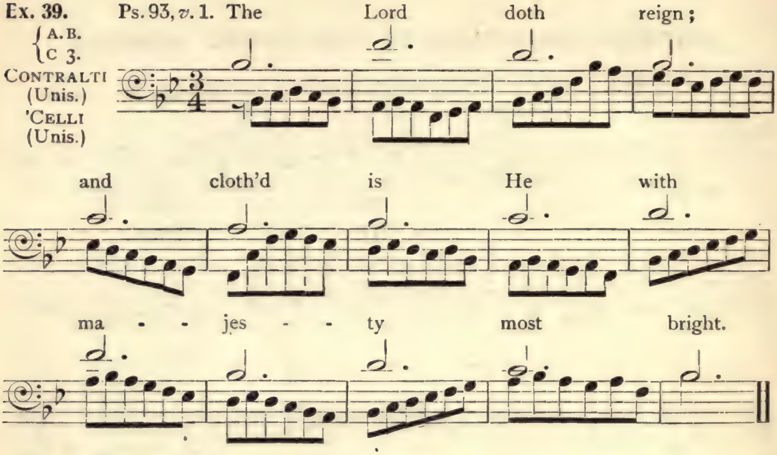
In Compound Duple Time. C.F., "S. STEPHEN'S" Tune (W. JONES, 1726-1800).

Ex. 38.



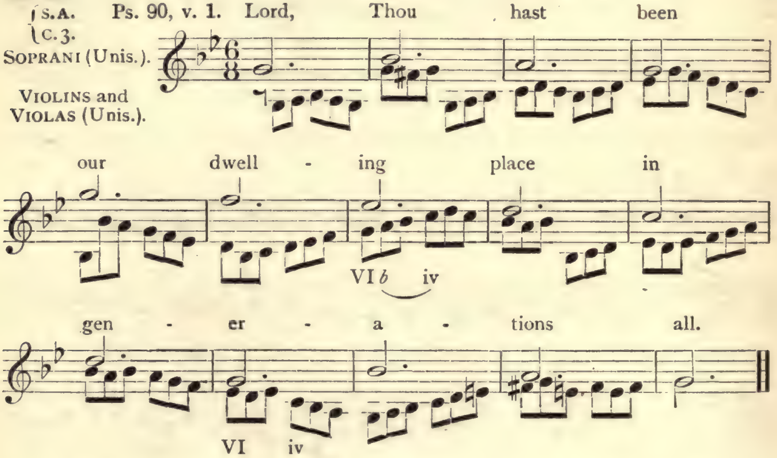
In Ex. 38 the frequent use of auxiliary and passing-notes on the first note of the second triplet figure of the Third Species, largely helps to preserve the continuity of the rapid crotchet movement. Sequential figures have been freely used.

Ex. 39.


A.B.
C 3.
CONTRALTI (Unis.)
'CELLI (Unis.)
Ps. 93, v. 1.
The
Lord
doth
reign;
and
cloth'd
is
He
with
ma - - jes - - ty
most
bright.

In Ex. 39 continuity is maintained by a liberal use of scale passages sufficiently relieved by figures of a more undulatory character. Observe the use of sequential figures.

Ex. 40.


S.A.
C. 3.
SOPRANI (Unis.).
VIOLINS and VIOLAS (Unis.).
Ps. 90, v. 1.
Lord,
Thou
hast
been
our
dwell - ing
place
in
VI b
iv
gen - er - a - tions
all.
VI
iv

In Ex. 40 the several rapid leaps of an 8ve, betray the instrumental conception of the Third Species.

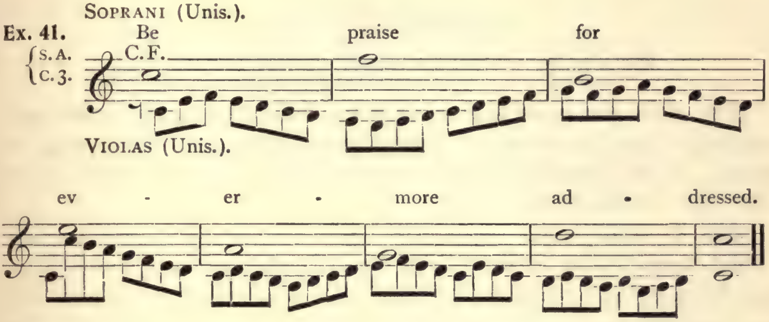
(B) THIRD SPECIES WITH EIGHT NOTES TO ONE.

336. This is even more instrumental in character than Third Species with six notes to one.

337. There are no additional rules.

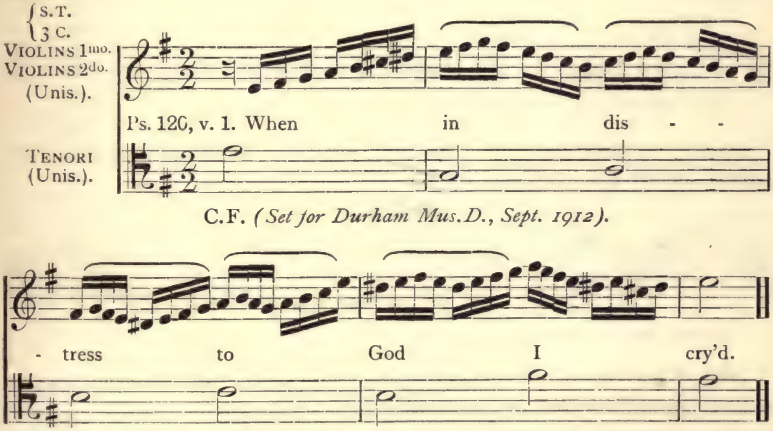
338. The following worked examples will not only illustrate the cadence formulæ, but will shew the student what is possible to be done.

Ex. 41.


SOPRANI (Unis.).
S.A.
C.3.
C.F.
Be
praise
for
VIOLAS (Unis.).
ev - er - more ad - dressed.

Ex. 41 is an example of eight notes against a single chord throughout; and is distinctly instrumental in character.

Ex. 42.


S.T.
3 C.
VIOLINS 1mo.
VIOLINS 2do.
(Unis.).
Ps. 120, v. 1. When in dis - - tress to God I cry'd.
TENORI
(Unis.).

C.F. (*Set for Durham Mus.D., Sept. 1912*).

In Ex. 42 the slurs serve to indicate the maintainance of one and the same figure of eight notes varied by slight changes in the melodic direction. This is in many respects a better device than verbatim sequential treatment, which in rapid counterpoint of this kind tends to dulness and tautology.

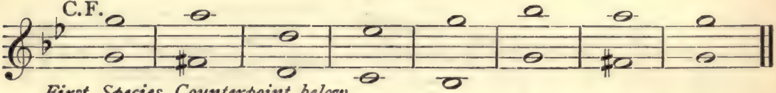
CHAPTER XII.

TWO-PART COUNTERPOINT: FOURTH SPECIES.

339. After the rapid movement of the Third Species, the grave staid severity of the Fourth Species comes upon the student with a sense of relief. It is, however, by no means as rigidly "cut and dried" as at first sight it may appear to be.

340. In reality, after learning from his exercises in the Second and Third Species how to write from two to eight (or even more) notes against one, the Fourth Species brings him back once more to what may be regarded as almost "note-against-note" conditions. But with this difference: instead of each note of the counterpoint being sung simultaneously *with* that of the C.F. against which it is written as in the First Species:—

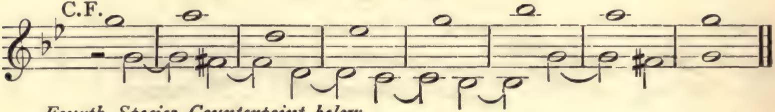
Fig. 222.



First Species Counterpoint below.

it makes its appearance *after* the C.F. note has been sung, and lingers behind whilst the next note of the C.F. is sung against it:—

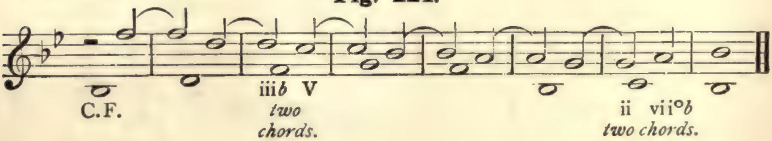
Fig. 223.



Fourth Species Counterpoint below.

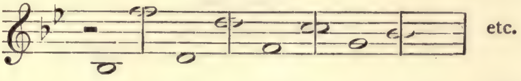
341. Thus the outward and visible appearance of a Fourth Species melody resembles that of a Second Species melody, in which the second minim of every bar is tied to the first minim in the next bar. In this way, every note of Fourth Species counterpoint is divided into two halves by a bar-line; the first half being sung against the second half of a C.F. semibreve, and held by the voice whilst that semibreve passes to the next:—

Fig. 224.



342. A note which is so divided (or *cut*) by a bar-line is said to be *syncopated.* In the early days of measured music, syncopations were printed as cut notes:—

Fig. 225.



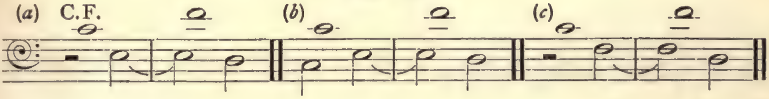
343. Obviously then, the object of the Fourth Species is to teach the proper introduction and treatment of suspensions and syncopated concords.

344. It will readily be seen, therefore, that although the Fourth Species has two minims in a bar—in common with Second Species—the difference between the two Species, over and above the incessant use of the "tie or bind," lies in the fact that while the first minim of a Second Species bar is always a *concord*, that of the Fourth Species is frequently a *discord;* and, whilst the second minim of a Second Species bar is very often a *discord*, that of the Fourth Species is invariably a *concord.*

345. The first bar of a Fourth Species should begin exactly as the first bar of a Second Species exercise (see Fig. 134), but with its minim tied to the first minim of the next bar.

346. When the C.F. in the upper voice leaps from the tonic in the first bar to the subdominant in the second bar, if the syncopation is to be preserved—which is always most desirable—the Fourth Species melody must begin with an * imperfect concord (implying a first inversion of the tonic triad): or, the initial rest must be dispensed with:—

Fig. 226.



Much more undesirable would it be for the first bar of the exercise to contain subdominant harmony (as in Fig. 226 *c*).

---

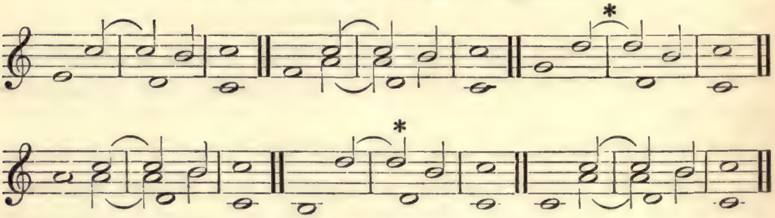
* See Recommendation 2 of *A Memorandum of Strict Counterpoint* issued by the Council of the Union of Graduates in Music, May 1st, 1911. "While it is preferable that the first note of the counterpoint shall make a perfect concord, the use of the third of the chord is not considered to be an offence."

347. The particular form of cadence used will depend largely upon what note of the scale is sung before the supertonic in the C.F. As a rule, the Fourth Species cadence is simply the First Species cadence varied by the use of a suspension.

Fig. 227.

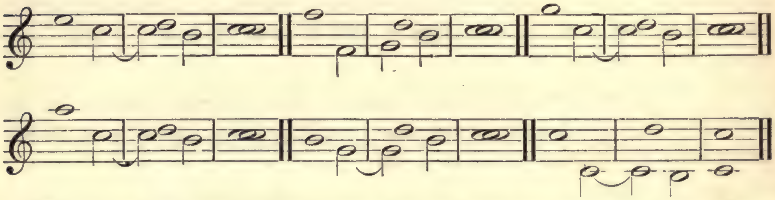
ABOVE THE C.F.

Two Minims indicate optional syncopations.



* * For the theoretical justification of these accented octaves, see § 384.

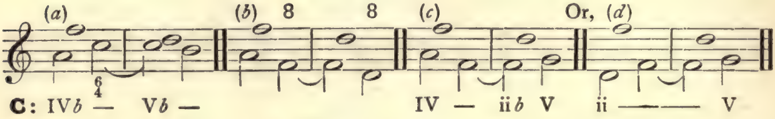
BELOW THE C.F.



And exactly the same for the minor key, the sixth and seventh degrees being raised by means of accidentals.

348. When in the C.F. cadence the supertonic is preceded by the subdominant, great care must be taken to avoid the suspension shewn in Fig. 228 (*a*), the preparation of which implies the use of a $^{6}_{4}$ chord :—

Fig. 228.

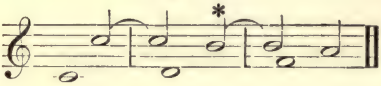


Should a syncopated concord be used, care must still be exercised in the due avoidance of consecutive 8ves, as in Fig. 228 (*b*). The best way out of the difficulty is to change the harmony in the penultimate bar. Fig. 228 (*c*) (*d*).

349. In each of the intermediate bars of the exercise, whenever the first minim is a suspension, the second minim is clearly its note of

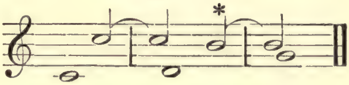
resolution; which, being a concord, can serve either (*a*) as the "preparation" of another suspension as the first minim of the next bar:—

Fig. 229.



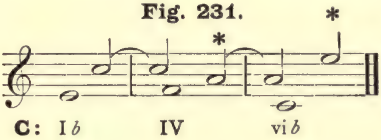
or, (*b*) as the first half of a syncopated concord:—

Fig. 230.



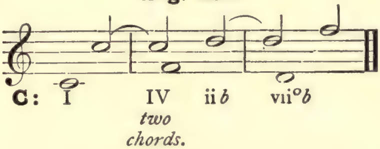
350. When the first minim of a bar is the second half of a syncopated concord, the second minim in that bar must be either (*a*) a bye-tone belonging to the same harmony:—

Fig. 231.



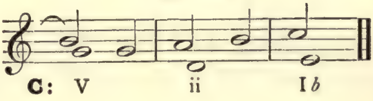
or (*b*) a harmony note belonging to some other chord:—

Fig. 232.



351. Owing to the fact that in academic counterpoint no discord can be tied to a concord, or to another discord, the second minim of a bar of Fourth Species melody can never be a passing-note—unless the distinguishing feature of the Species (syncopation) be altogether abandoned for the moment. In that case, the counterpoint temporarily ceases to be Fourth Species, and becomes Second Species:—

Fig. 233.



352. A suspension may be used in the Fourth Species under the following conditions:—

(i) It must appear as the *first* (or accented) minim in a bar.

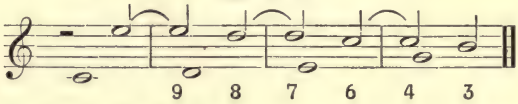
(ii) It must be prepared by being sung as a concord on the second (unaccented) minim of the previous bar.

(iii) It must be resolved by falling one degree to the second minim of its own bar.

353. No upward-resolving suspension (or retardation, as it is called) is ever allowed.

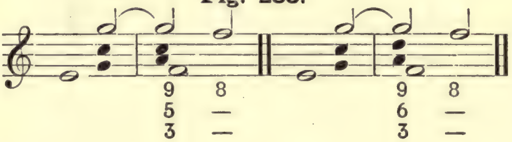
354. *Above* the C.F. the following suspensions are available:—9–8, 7–6, 4–3:—

Fig. 234.



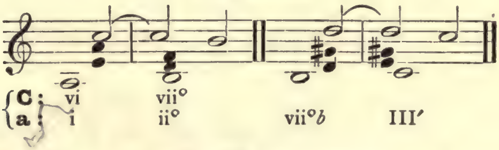
355. In counterpoint of more than two parts the 9–8 suspension is capable of being accompanied by either of these two sets of inner intervals, $\begin{smallmatrix}5\\3\end{smallmatrix}$, $\begin{smallmatrix}6\\3\end{smallmatrix}$:—

Fig. 235.



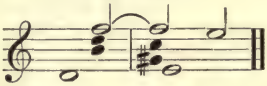
356. But $\begin{smallmatrix}5\\3\end{smallmatrix}$ may not be used with a 9–8 suspension over the leading note, nor over any other scale-degree which carries a dissonant triad:—

Fig. 236.



357. Nor can $\begin{smallmatrix}5\\3\end{smallmatrix}$ be used with a 9–8 suspension in the minor key over the dominant as bass, when its 3rd is major:—

Fig. 237.

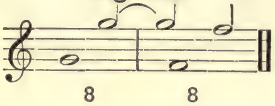


358. In two-part counterpoint, these forbidden middle intervals, shewn by small black notes in Figs. 236–7, may not be *implied*.

359. The 9–8 is the only suspension in two-part counterpoint which is sung against the octave of its note of resolution.

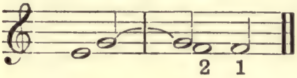
360. To prevent consecutive octaves, any C.F. note which carries a 9–8 suspension must not be immediately approached by downward step :—

Fig. 238.



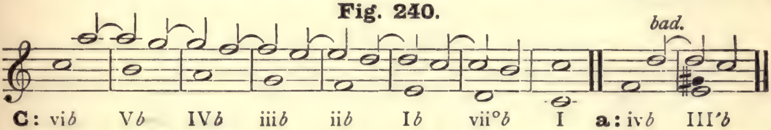
361. The 9–8 suspension must never be compressed into a 2–1 :—

Fig. 239.



362. The 7–6 suspension can be used over every note of the scale which is capable of carrying the first inversion of a triad. The only exception is the dominant of the minor key, when its 3rd is major :—

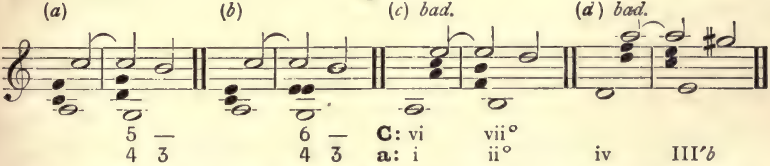
Fig. 240.



363. In two-part counterpoint, the 7–6 suspension is preferable to either the 9–8 or the 4–3.

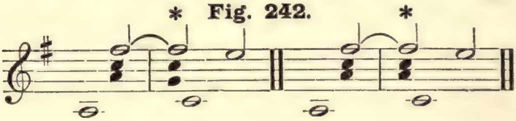
364. The 4–3 suspension (like the 9–8) is capable of being filled up with inner parts in two different ways. In other words, the suspended discord of the 4th may resolve upon the 3rd of any consonant triad, or upon the 3rd of any first inversion—except that of the augmented triad on the mediant of a minor key. Fig. 241 (*d*) :—

Fig. 241.



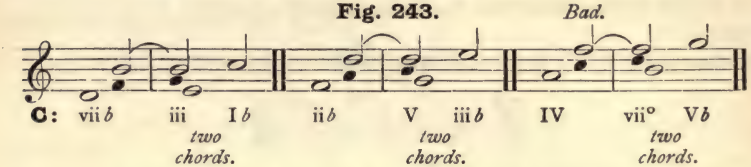
365. Rather than break the chain of syncopations the tritone may be used as a suspended 4th, if properly prepared and resolved :—

Fig. 242.



366. Although no upward-resolving discord is allowed either above or below the C.F., yet what *looks like* a 5–6 retardation can be occasionally used *above* the C.F.

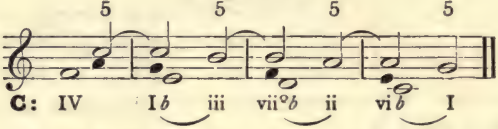
Fig. 243.


Bad.
C: vii*b* iii I*b* ii*b* V iii*b* IV vii° V*b*
two chords.
two chords.
two chords.

367. As this 5–6 in the Fourth Species melody really implies a change of harmony within the bar, it is clear that 5–6 *cannot* be used whenever 5 is a discord above the C.F. *Below* the C.F. 5–6 is a regular suspension, as will be shewn in §§ 369 and 373.

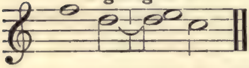
368. Again, what looks like a 6–5 suspension (were such a thing possible) but which really implies a change of harmony within the bar, may be used, see Fig. 244, but not for more than once at a time. Otherwise there will be objectionable consecutive 5ths—both being harmony-notes—on the second minims of successive bars:—

Fig. 244.

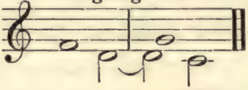

5 5 5 5
C: IV I*b* iii vii°*b* ii vi*b* I

369. Below the C.F. the following may be used as suspensions:—

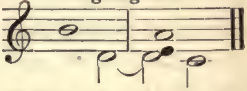
2 going to 3



4 going to 5



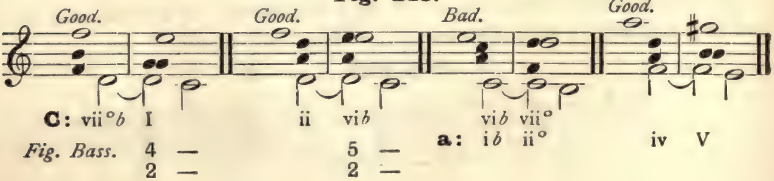
5 going to 6



370. The 2–3 (which is preferable to either of the others) may be regarded as implying either one or the other of the two figured bass formulæ, $\frac{4}{2}$ — or $\frac{5}{2}$ —.

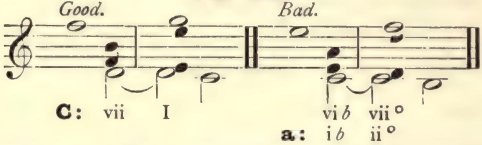
371. That is to say, the note of resolution, which is the 3rd below the C.F., may be regarded as the bass of either a triad or a first inversion. Obviously the student must avoid the implication of a dissonant triad or the first inversion of an augmented triad over the note of resolution.

Fig. 245.


Good.
Good.
Bad.
Good.
C: vii°*b* I ii vi*b* vi*b* vii°
a: i*b* ii° iv V
Fig. Bass. 4 — 2 —
5 — 2 —

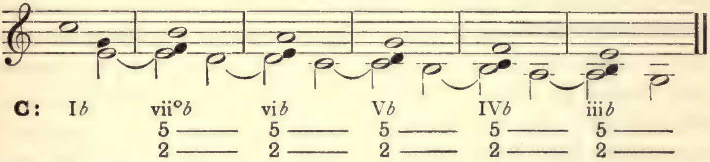
372. The 4–5 suspension implies only the single figured bass formula $\substack{4\\2}$ ——. It cannot be used when the 5th is the root of a dissonant triad:—

Fig. 246.


Good.
Bad.
C: vii I
vi*b* vii°
a: i*b* ii°

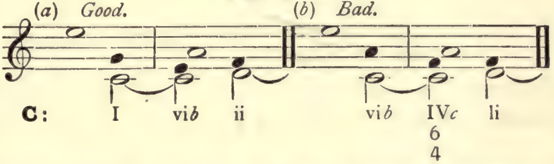
373. A 5–6 *below* the C.F. does not imply two chords in a bar as it does above the C.F. As a bass, it is a portion of the suspension formula indicated in figured bass by $\substack{5\\2}$ ——. In reality it is a 4–3 suspension to the root of a chord, with the suspension in the bass:—

Fig. 247.


C: I*b*
vii°*b* 5 — 2 —
vi*b* 5 — 2 —
V*b* 5 — 2 —
IV*b* 5 — 2 —
iii*b* 5 — 2 —

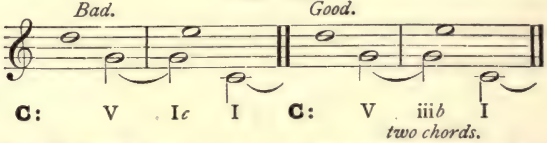
374. A 6–5 *below* the C.F. always implies a change of harmony within the bar.* Care must be taken never to regard the 6th below the C.F. as the bass of a second inversion.

Fig. 248.


(*a*) Good.
(*b*) Bad.
C: I vi*b* ii
vi*b* IV*c* 6 4 ii

375. Below the C.F. the interval of a 6th must nowhere be regarded as the 5th of a root (*i.e.*, the bass of a second inversion) even in cases where the note which is the 6th below the C.F. drops a 5th (or rises a 4th) to what looks like a root. Two chords must be indicated in such a bar:—

Fig. 249.

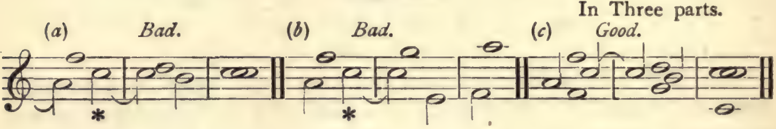

Bad.
Good.
C: V I*c* I
C: V iii*b* I
two chords.

---

* Attention may be drawn to Recommendation 7 of the *Memorandum of Strict Counterpoint* (U.G.M., 1911). "Two chords may be used in a bar, although it is recognized that the use of one chord in a bar is often stronger in effect."

376. As already pointed out in § 348, below the C.F. a 4th can never be written as the second minim in a bar in counterpoint of two parts only, because it would necessarily imply a second inversion. Being a discord, a 4th can neither prepare another discord, nor be tied to a concord :—

Fig. 250.



But in three-part counterpoint, the presence of a bass below the syncopation, as in Fig. 250 (*c*), makes the progression perfectly good.

377. It cannot be urged too frequently that syncopation (being the distinguishing feature of all Fourth Species melody) may not be broken except in cases of the most extreme difficulty, and then for one bar only.

378. There are some C.F. below which it is absolutely impossible to write a Fourth Species melody without breaking the syncopation. Consequently no C.F. ought to be set in an examination paper with a request for an ***unbroken*** Fourth Species in the bass, unless it has been first *tested.*

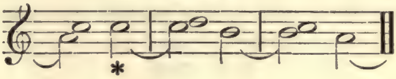
379. Syncopation is generally broken in order to avoid :—

(i) An unresolved discord.
(ii) A bad chord-progression.
(iii) Melodic tautology.

380. Whenever the syncopation is broken, the melody becomes Second Species, and must be dealt with according to the rules of that Species.

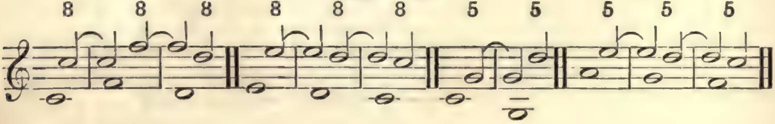
381. The unison may be occasionally used as the second minim of a bar :—

Fig. 251.



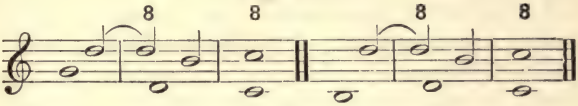
382. Neither consecutive 5ths nor 8ves may occur between the *second* minims of successive bars :—

Fig. 252.



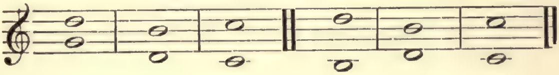
383. *Occasionally*—in an approach to a cadence—8ves may occur between the *first* notes of successive bars :—

Fig. 253.



384. It may be objected, however, that in two parts the D in the Fourth Species is strongly *felt* as an 8ve, being consonant with the C.F. Accordingly, this extreme licence is allowed only in very rare cases *in order not to break the syncopation at the cadence.* The test which may be applied to any Fourth Species counterpoint exercise, to prove it free from objectionable consecutives, is *to reduce it to First Species* by singing the syncopated melody just one minim beat earlier. Fig. 253 will then sound thus :—

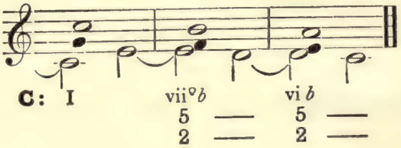
Fig. 254.



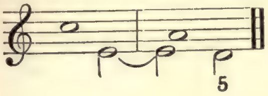
and is at least *theoretically* defensible.

385. Similarly—as we have already seen—5ths may occur between the *first* minims of successive bars, especially when they form a portion of the suspension formula $\begin{smallmatrix}5 & —\\ 2 & —\end{smallmatrix}$:—

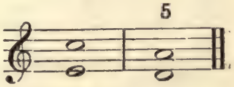
Fig. 255.



386. Exposed 5ths are by no means as objectionable in the Fourth Species as they are in the First, Second and Third Species. The syncopation—which can often be maintained only by their means—would appear to make amends for any bad effect they might be supposed to produce. Thus :—



sounds better than :—



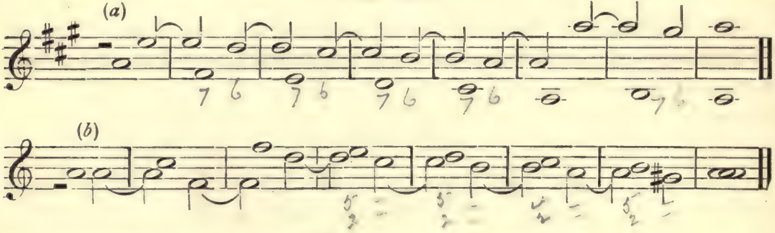
387 When working an exercise, it may be as well—as in the three previous Species—to write the cadence first.

388. Then—returning to the first bar—in choosing the first minim, try to select a perfect concord which can become a suspension and resolve properly in the next bar. If this be impossible, write a perfect concord which can become a syncopated concord on the first beat of the next bar. Failing this, write an *imperfect* concord (3rd above or 6th below) which can become either a suspension or a syncopated concord in the next bar.

There is no Canto Fermo which necessitates the syncopation being broken at the very outset of an exercise.

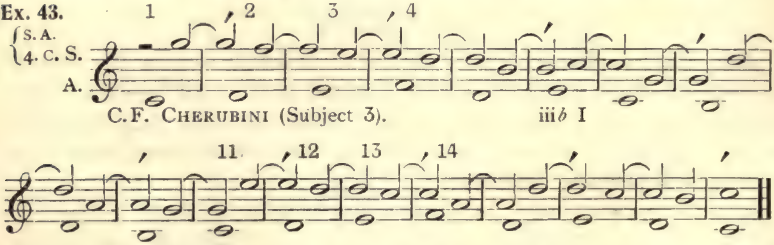
Carry out the same directions with respect to the concordant second minim in each of the following bars, and only break the chain of syncopations when every legitimate effort has failed. When writing Fourth Species counterpoint above Canti Fermi which move for some bars in a scale-wise manner, it will be found impossible to avoid several suspensions of the same kind (usually 7–6 above, or 2–3 below) for several times in succession. But this repetition is far more tolerable in the Fourth Species than in the First. The continuous maintenance of the distinguishing feature of the Species, *Syncopation*, is in itself a sufficient atonement :—

Fig. 256.



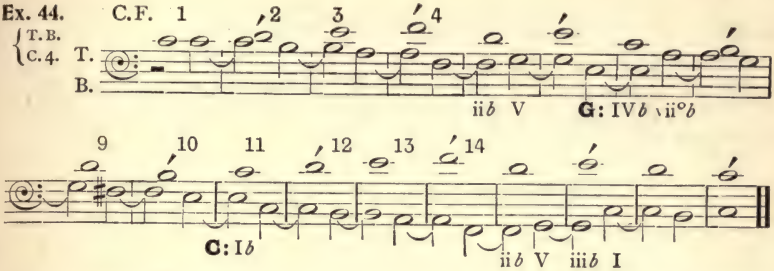
WORKED EXAMPLES IN THE FOURTH SPECIES.

Ex. 43.



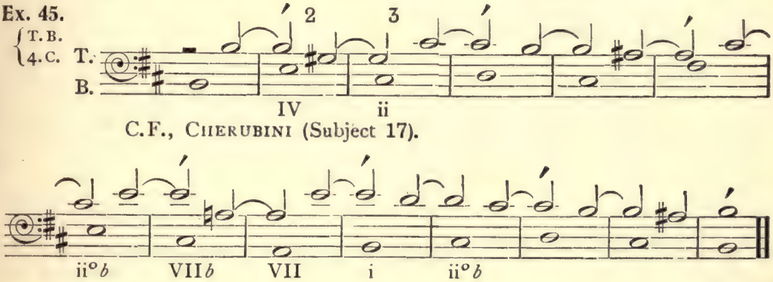
Observe that a different series of suspensions is used for the second appearance of the tetrachordal progression C to F in the Canto Fermo (compare bars 1–4 with bars 11–14).

Ex. 44.


T.B.
C.4.
T.
B.
C.F.
1
2
3
4
iib V
G: IVb vii°b
9
10
11
12
13
14
C: Ib
iib V iiib I

In Exercise 44, the same series of suspensions is used for the second appearance of the tetrachordal progression already referred to; but the series is taken an 8ve lower the second time it occurs, and it is there preceded by a modulation to the dominant key. In bars 9 and 10 observe the exposed 5th, explained in § 386.

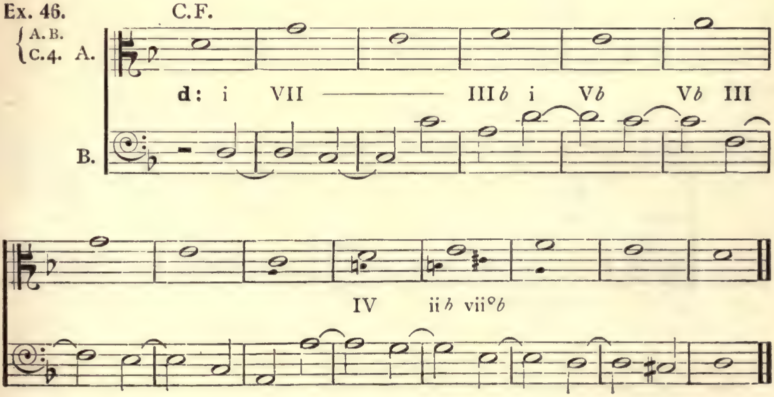
Ex. 45.


T.B.
4.C.
T.
B.
2
3
IV
ii
ii°b
VIIb
VII
i
ii°b

C.F., Cherubini (Subject 17).

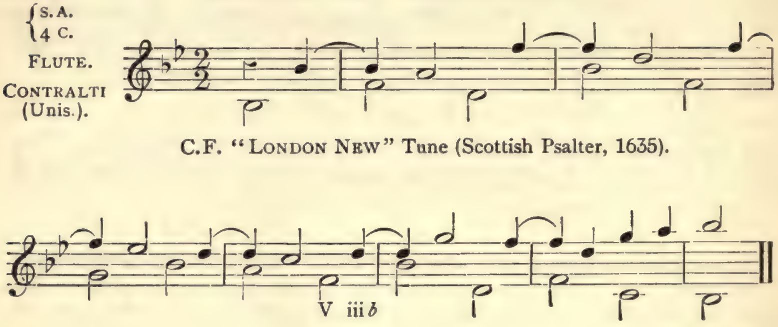
In Exercise 45, the use of harmonies peculiar to the melodic form of the minor scale enables the student to maintain his syncopation unbroken. In bars 2 and 3 5ths occur on the accented beats. *Cf.* § 384.

Ex. 46.


A.B.
C.4.
A.
B.
C.F.
d: i
VII
IIIb i
Vb
Vb III
IV
ii b vii°b

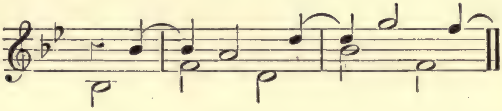
In Exercise 46, the same means will be found unavailing. The syncopation *must* be broken (and that twice) in order to avoid bad harmony.

Ex. 47. *Examples in modern rhythmical notation.*

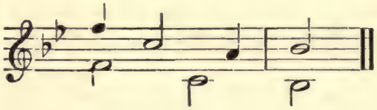

S.A.
4 C.
FLUTE.
CONTRALTI
(Unis.).
V iii*b*

C.F. "LONDON NEW" Tune (Scottish Psalter, 1635).

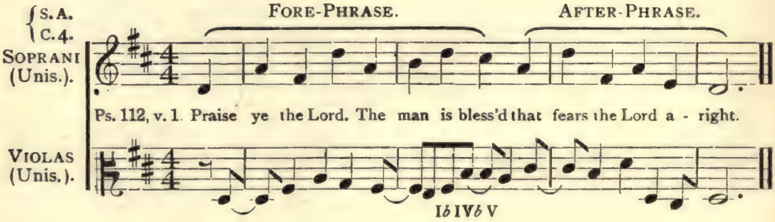
The opening bars are preferred to :—



on account of the two melodic 4ths in succession and the harmonic 9-8. It has been thought more desirable to break the syncopation at the cadence than to write :—

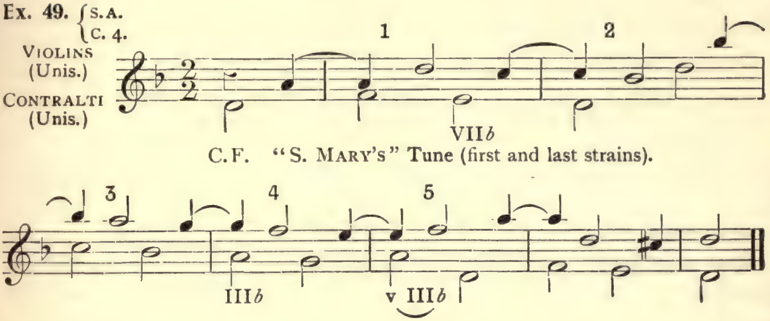


Ex. 48.


S.A.
C.4.
FORE-PHRASE.
AFTER-PHRASE.
SOPRANI
(Unis.).
Ps. 112, v. 1. Praise ye the Lord. The man is bless'd that fears the Lord a - right.
VIOLAS
(Unis.).
I*b* IV*b* V

Here, the syncopation is broken in the middle of the exercise, just before the conclusion of the "fore-phrase" of the four-bar sentence. The use of two chords against the single Canto Fermo note D only tends to add weight and dignity to the "half-close."

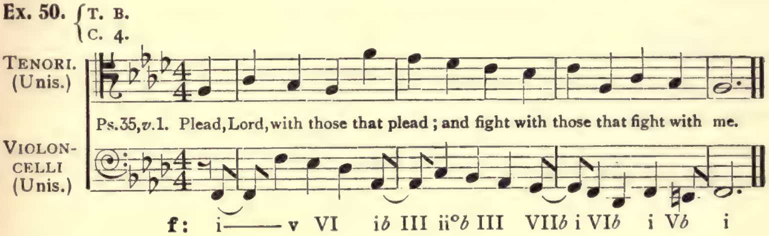
Ex. 49.


S.A.
C. 4.
VIOLINS
(Unis.)
CONTRALTI
(Unis.)
1
2
VII♭
3
4
5
III♭
v III♭

C.F. "S. MARY'S" Tune (first and last strains).

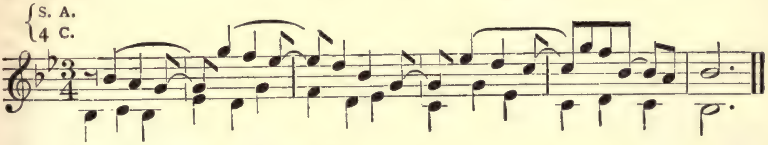
The student may gather from bars 1–5 inclusive, that the rule given in Chapter IX, § 199, to guard against the use of more than three 3rds or three 6ths in similar motion, does not apply to the Fourth Species. In order to maintain the syncopation unbroken, such passages of similar intervals (as seen above) may be allowed.

Ex. 50.


T. B.
C. 4.
TENORI.
(Unis.)
Ps.35,v.1. Plead, Lord, with those that plead; and fight with those that fight with me.
VIOLON-
CELLI
(Unis.)
f: i—— v VI i♭ III ii°♭ III VII♭ i VI♭ i V♭ i

In Exercise 50, continuity of syncopation is secured by the same use of similar harmonic intervals in succession.

Ex. 51. DUET FOR OBOE AND BASSOON.



C.F., CHERUBINI, Subject 50.

In Exercise 51, melodic continuity and interest may be claimed to have been secured for the Fourth Species melody by the use of a syncopated figure which is almost sequential, although the outline of the Canto Fermo does not possess this distinctive characteristic.

APPENDIX TO CHAPTER XII.

FOURTH SPECIES IN TRIPLE TIME.

389. Here, three minims are sung against a dotted semibreve.

390. The Fourth Species begins with the usual perfect concord (see §§ 194–5) on the second minim of the first bar, after a minim rest on the first beat.

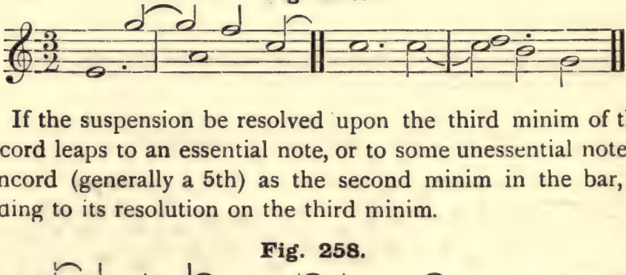
391. The third minim of every bar, except the cadence, is tied to the first minim of the next bar. This third minim corresponds in every respect to the second minim of Fourth Species in duple time.

392. The second minim in the intermediate bars of the exercise may be a harmony-note, a bye-tone, an auxiliary note, or a passing-note according to circumstances.

393. A suspension as the first minim of a bar may be resolved upon either the second or the third minim.

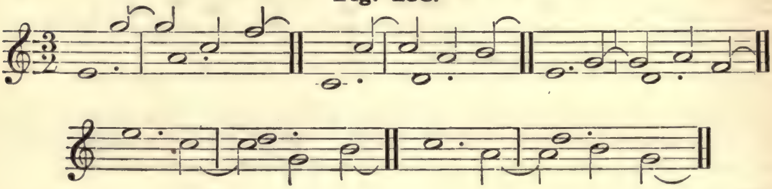
394. If the suspension be resolved upon the second minim, a bye-tone must be sung as the third minim :—

Fig. 257.



395. If the suspension be resolved upon the third minim of the bar, the discord leaps to an essential note, or to some unessential note which is a concord (generally a 5th) as the second minim in the bar, before proceeding to its resolution on the third minim.

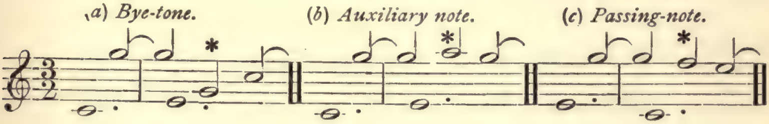
Fig. 258.



396. This process of a discord skipping to some concord (essential or unessential) before proceeding to its resolution is known as *deferred* or *ornamental resolution.* Its use forms an important link between the Fourth and Fifth Species.

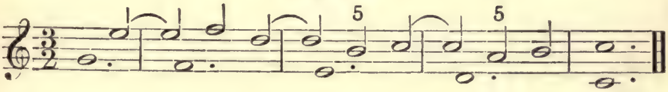
397. If the first note of the bar be a syncopated concord, the second note may be essential or unessential.

Fig. 259.


(a) Bye-tone.
*
(b) Auxiliary note.
*
(c) Passing-note.
*

398. When not made use of for more than two bars at a time, consecutive 5ths are allowed occasionally between "ornamental" notes as the second minims of successive bars:—

Fig. 260.



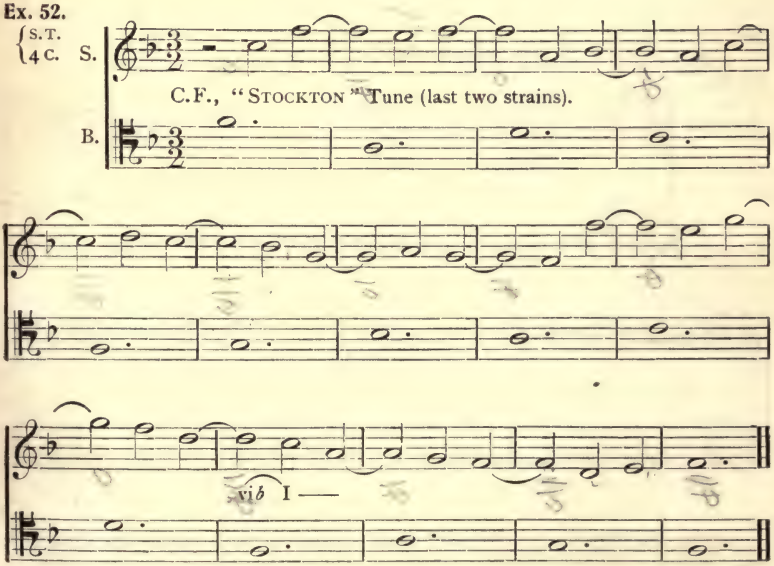
399 The harmony may be changed upon either the second or the third minim in any bar.

400. It will be seldom found necessary to break the syncopation.

WORKED EXAMPLES IN THE FOURTH SPECIES.

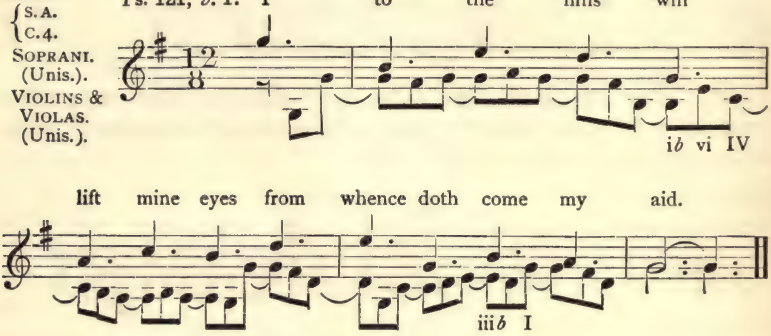
(TRIPLE TIME.)

Ex. 52.

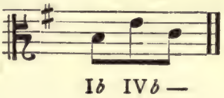

S.T.
4 C.
S.
C.F., "STOCKTON" Tune (last two strains).
B.
vib I ——

In Exercise 52, melodic variety has been sought by the different directions taken by the auxiliary notes in the middle of the bar, and the effect of these auxiliary notes may be said to afford a contrast to the resolutions of suspended discords upon the same central note of the bar.

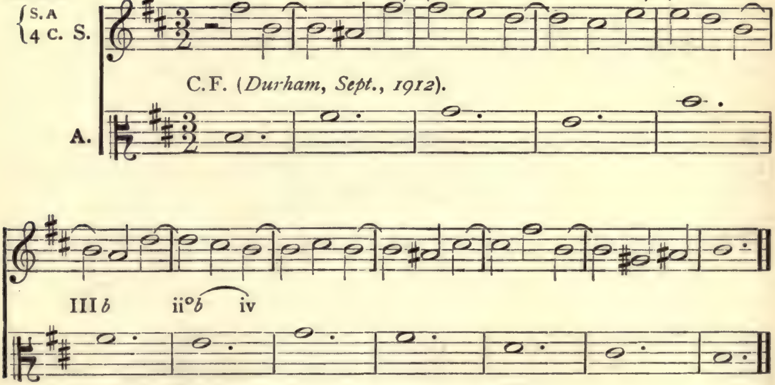
Ex. 53.


S. A.
C. 4.
SOPRANI.
(Unis.).
VIOLINS &
VIOLAS.
(Unis.).
Ps. 121, v. 1.
I to the hills will
ib vi IV
lift mine eyes from whence doth come my aid.
iiib I

Exercise 53 exhibits the application of this Species of Strict Counterpoint to a Canto Fermo written in modern "compound time." The three chords implied against the fifth Canto Fermo note may be reduced to *two*, thus :—

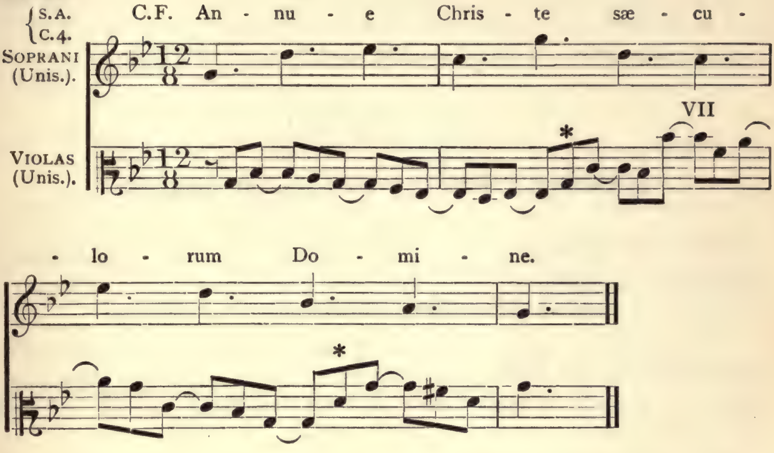


Ex. 54.


S. A
4 C. S.
C.F. (Durham, Sept., 1912).
A.
IIIb
ii°b iv

Exercise 54, shews how dulness and monotony may be easily avoided by a judicious use of harmonies derived from the melodic form of the minor scale.

Ex. 55.


S.A.
C.4.
SOPRANI (Unis.).
VIOLAS (Unis.).
C.F. An - nu - e Chris - te sæ - cu - - lo - rum Do - mi - ne.
12
8
*
VII
*

At * and * the middle notes of the triplet quaver melodic figures form the bass of a six-four chord. But occurring—as each does—in the *midst* of an arpeggio figure preceded and followed by approved harmony notes, there is no effect of weakness. And, moreover, in each of these cases the 5th of the root in the bass forms an approved contrapuntal interval with the Canto Fermo note against which it is played.

CHAPTER XIII.

TWO-PART COUNTERPOINT: FIFTH SPECIES.

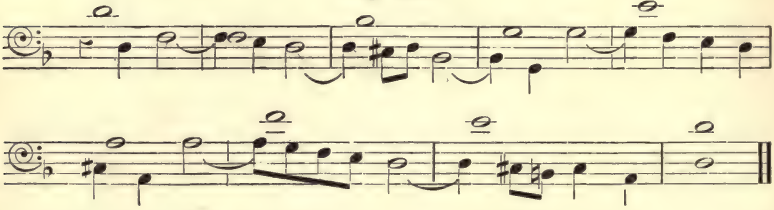
401. This Species is generally known as "Florid" Counterpoint, chiefly for the reason that it posseses the greatest amount of "flowery" rhythmical variety which is possible in an academical exercise.

402. Instead of rigidly following one particular note-pattern bar after bar throughout the entire length of an exercise, the same rhythmical figure of melody is very rarely (if ever) repeated exactly for two successive bars.

403. Consequently, a Fifth Species melody may be fairly described as being the nearest approach to the free style of composition which is possible under the restrictive limitations of modern academic counterpoint.

404. Perhaps on this account it is the one Species which has suffered the most at the hands of modern text-book writers. One writer, for example, teaches the unfortunate doctrine that the Fifth Species is a mere ornamental variation of the Fourth Species. Never was any "fond thing" more "vainly invented." He is compelled to prescribe for the second half of every bar a dull stagnant minim, which, he further insists, shall be tied to the first note of the next bar, at the same time allowing almost any kind of rugged rhythmical activity on the first half of the bar. Here is an example of this falsely taught Fifth Species:—

Fig. 261.



Another writer, by his indiscriminate use of quavers, only succeeds in producing what Cherubini described half-a-century previously as counterpoint which is "too jumping, and uncongenial with the style appropriate to this kind of composition."

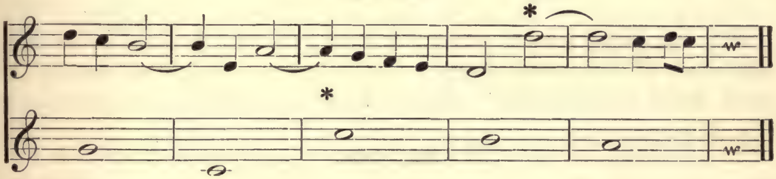
405. The real "elegant flow" of melody peculiar to the Fifth Species of academic counterpoint is that which is admirably described by W. S. Rockstro as exhibiting "the greatest amount of variety with true dignity of style." This is attained by:—

(*a*) Frequent syncopations,
(*b*) Judicious crossing of the parts,
(*c*) Natural changes from one Species to another.

406. But the syncopations must not be *too* frequent, nor too successive; otherwise the Fifth Species will come perilously near to that shown in Fig. 261. As a general rule, syncopation should not be used for more than two bars in succession, and even then with different treatment.

407. The Fifth Species is the only one in which crossing of the parts is at all effective in a two-part score:—

Fig. 262.



It will be observed that one part remains stationary, whilst the other crosses it.

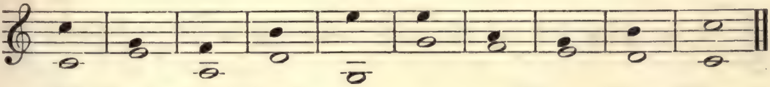
408. Overlapping of parts is as objectionable in the Fifth Species in two parts, as it is in any other Species.

409 In a certain sense, the Fifth Species is a mixture of all the other Species. But in addition to the three varieties of notes employed in the four preceding Species, *viz*, semibreves, minims and crotchets, the Fifth Species includes an occasional and *sparing* use of quavers.

410. Each Species—as long as it continues—is governed by its own rules.

411. The following is an interesting way of writing the Fifth Species. First of all, the exact pitch of the initial note in each bar can be settled upon as in the First Species, but with no definite time-value assigned to it. This will facilitate the introduction of suspensions before some of these indicated essential notes:—

Fig. 263.

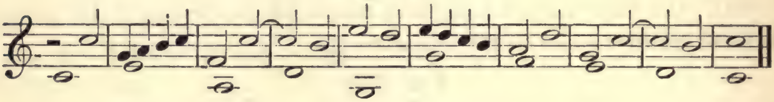


C.F. (*Durham, Sept., 1912*).

Then, the blank spaces between these initial notes can be filled in by notes of various time-values—borrowed from the Second, Third and Fourth Species, together with certain rhythmical figures peculiar to the Fifth Species, in some of which quavers may be used. The First Species is only used in the last bar.

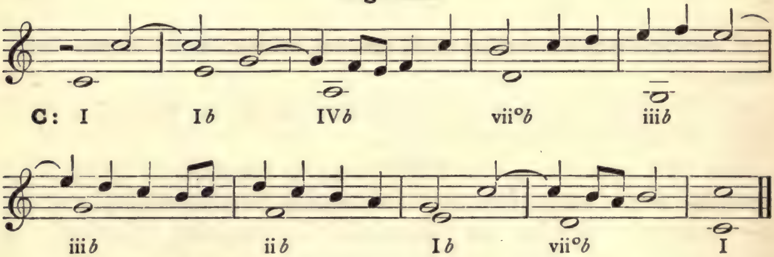
412. But this "mixture" of the various species must not be a merely mechanical process—a patch of one species here, and a patch of another species there. As Dr. James Higgs used to observe, "a bar of crude Third Species followed by a bar of Second, and this in turn by a bar of unvaried Fourth Species, will make an exceedingly poor Fifth Species." This is a fair example of "how *not* to do it":—

Fig. 264.



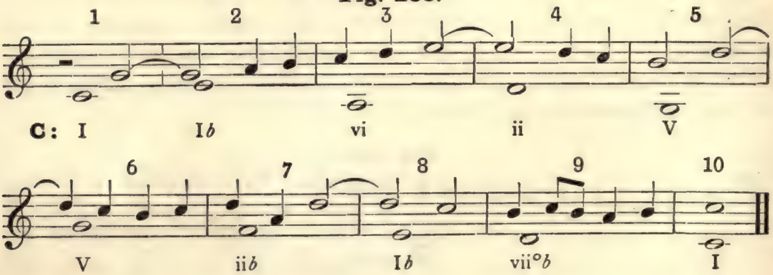
413. Dr. Higgs used to observe further, that "the ornamentation and admixture of the several Species within the bar seems the essence of good florid counterpoint." Here is a better solution of the sketch in Fig. 263:—

Fig. 265.



414. The following solution—which is based upon a different sketch—exhibits a better "mixture of the various Species":—

Fig. 266.

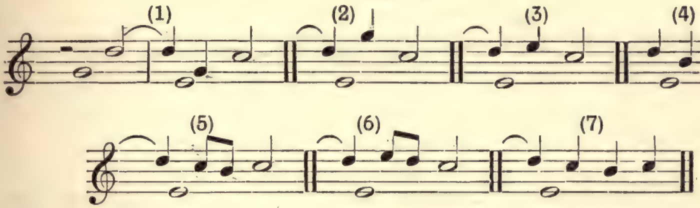


The "mixture" is effected in the following manner :—

Bar 1. Fourth Species.
,, 2. First half, Fourth Species; Second half, Third Species.
,, 3. ,, ,, Third ,, ,, ,, Fourth ,,
,, 4. ,, ,, Fourth ,, ,, ,, Third ,,
,, 5. ,, ,, Second ,, ,, ,, Fourth ,,
,, 6. Fifth Species (the first crotchet being tied).
,, 7. First half, Third Species; Second half, Fourth Species
,, 8. ,, ,, Fourth ,, ,, ,, Second ,,
,, 9. Fifth Species.
,, 10. First Species.

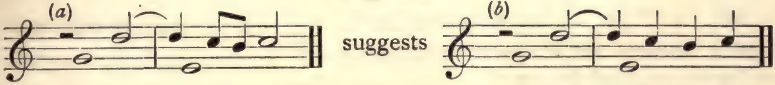
415. Of the chief melodic figures which belong exclusively to the Fifth Species, the most important are those which form the *Ornamental Resolutions of Suspensions* :—

Fig. 267.



With the exception of (7)—which is not very often used in academic counterpoint—the discord in each case resolves upon the third crotchet in the bar. This "place of resolution"—the half bar—corresponds exactly with that of the Fourth Species. In Example (7) the resolution which takes place on the second crotchet is confirmed by the re-appearance of the resolution note on the last crotchet of the bar. (7) is therefore a variant of (5) :—

Fig. 268.

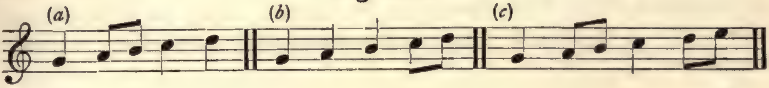


416. Great care must be taken in the use of quavers.

(i) It cannot be too often impressed upon the student that quavers should be very sparingly employed.

(ii) They should occur only on the *unaccented* (second and fourth) beats of the bar, and nowhere else :—

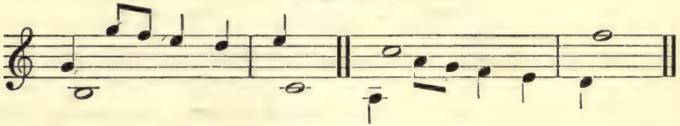
Fig. 269.



(iii) The best exercises never have more than two quavers in any single bar (Fig. 269 (*a*) (*b*)) and frequently only two in an entire exercise.

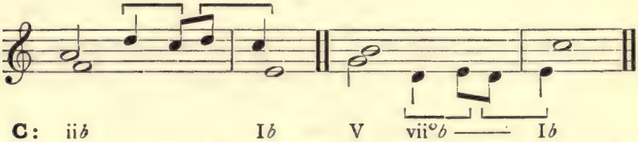
(iv) Each quaver in a two-note group should be approached and quitted conjunctly. The single exception to this rule is made in favour of an occasional *octave* skip to the first quaver of a two-note group :—

Fig. 270.



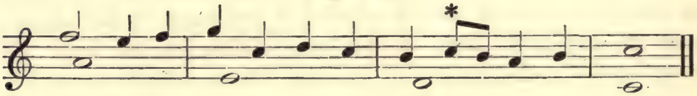
(v) During the use of quaver groups, melodic tautology must be guarded against :—

Fig. 271.



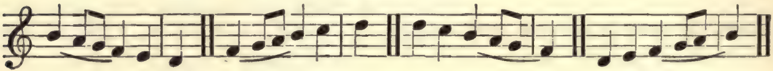
(vi) A Third Species "changing-note figure" may sometimes be converted into a Fifth Species figure by filling in the skip of a 3rd with a two-note quaver group. This is convenient when it is desirable to break up a too continuous prevalence of Third Species :—

Fig. 272.



(vii) Dr. F. E. Gladstone points out that a pair of quavers may not appear between two accented crotchets which together form the interval of the augmented 4th :—

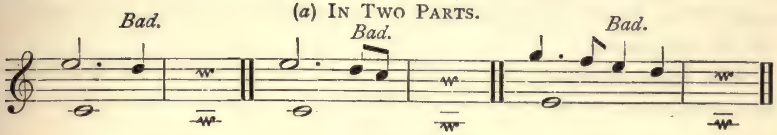
Fig. 273.



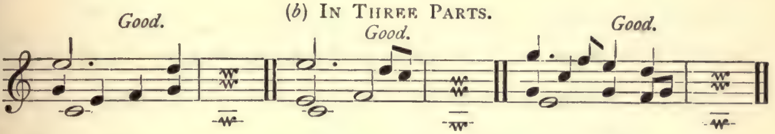
417. Dotted notes of any kind are strictly forbidden in academic counterpoint of the Fifth Species in *Two* parts. They are only allowed when there is rhythmical movement in some other part coincident with the dot :—

Fig. 274.

(*a*) In Two Parts.

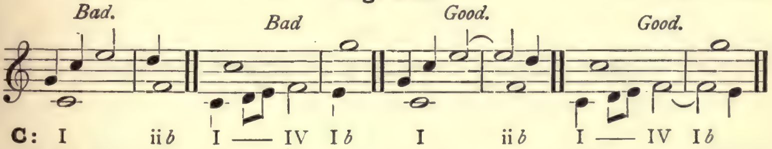


(*b*) In Three Parts.


Good.
Good.
Good.

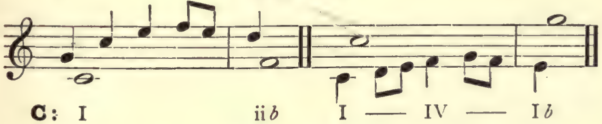
418. Except in the cadence, a minim on the second half of a bar—when it is preceded by notes of shorter value than itself—must always be tied into the next bar :—

Fig. 275.


Bad.
Bad
Good.
Good.
C: I ii *b* I —— IV I *b* I ii *b* I —— IV I *b*

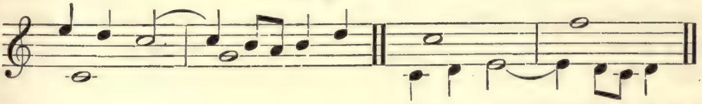
Had syncopation been impossible, the two bad bars in Fig. 275 might have been corrected thus —

Fig. 276.


C: I ii *b* I —— IV —— I *b*

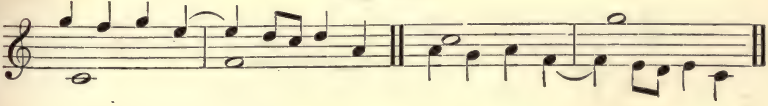
419. Except when a minim is tied to a minim (as in the two good examples of Fig. 275) the first of two tied notes must be always of greater time-value than the second :—

Fig. 277.



420. In two-part counterpoint, a crotchet must never be tied to a crotchet :—

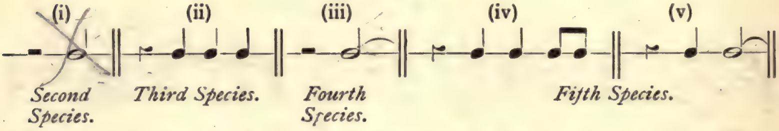
Fig. 278.



421. In the first bar of an exercise, the first Fifth Species note sung must be a Perfect Concord exactly as prescribed for the First and all the other Species.

422. Five different rhythmical figures are possible for the Fifth Species melody of this first bar:—

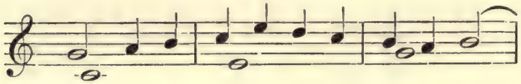
Fig. 279.



It is undesirable to have a First Species note in the first bar. See § 411, p. 126.

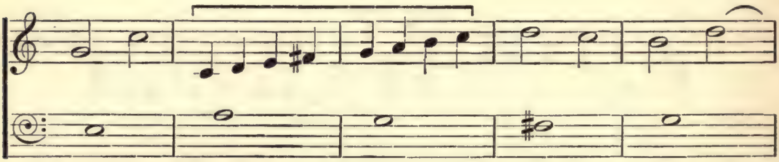
423. In the intermediate bars of the exercise not more than eight crotchets should be sung in succession. These are better when spread over three bars, or more correctly, over one bar and two halves:—

Fig. 280.



Cherubini however uses a Third Species figure for two bars in succession:—

Fig. 281.

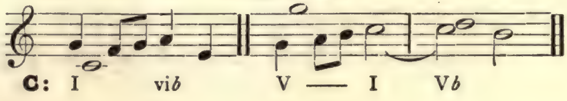


424. Not more than three untied minims should be sung in succession—as in the last two bars of the Cherubini extract quoted in Fig. 281. The Second Species is used somewhat rarely in two-part academic counterpoint of the Fifth Species. It is seldom necessary to use the Second Species, and its slower rhythm sometimes tends to induce a dull halting movement.

425. Very frequently the second minim of a Second Species bar is tied to the first note of the next bar.

426. A change of harmony is always permissible at the half-bar—but nowhere else in the bar:—

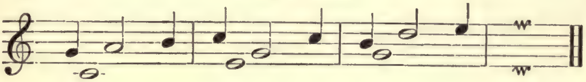
Fig. 282.



427. There is less need for a change of harmony in the bar in the Fifth Species than in any other Species.

Internal syncopation, by which is meant the tying or fusion of the second and third crotchets of a bar into a syncopated minim, is strictly forbidden :—

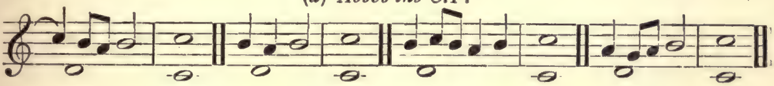
Fig. 283.



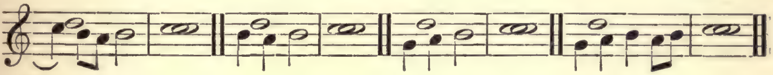
429. Considerable choice is open to the student in his selection of a cadence. Any of the cadences already prescribed for the Second, Third or Fourth Species may be freely used; together with any of the following formulæ which are peculiar to the Fifth Species :—

Fig. 284.

(*a*) *Above the C.F.*



(*b*) *Below the C.F.*

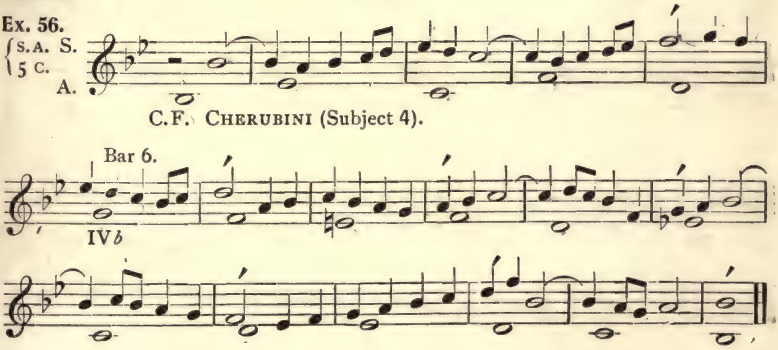


The same cadences will serve for the minor mode, in which of course, the 6th and 7th degrees of the scale will both be chromatically raised a semitone from the notes provided by the key-signature.

WORKED EXAMPLES IN THE FIFTH SPECIES.

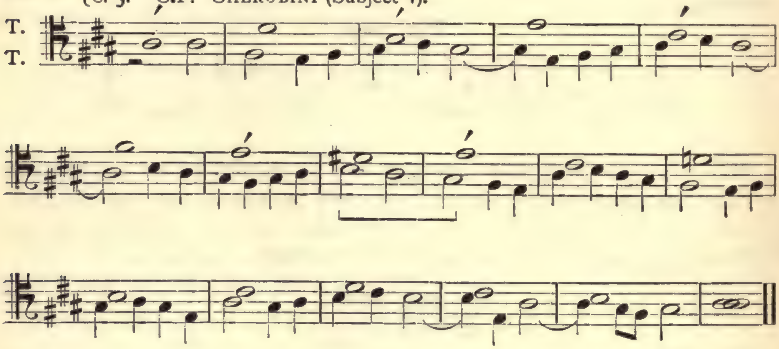
The following examples exhibit use of the various "ornamentations" of suspended discords :—

Ex. 56.



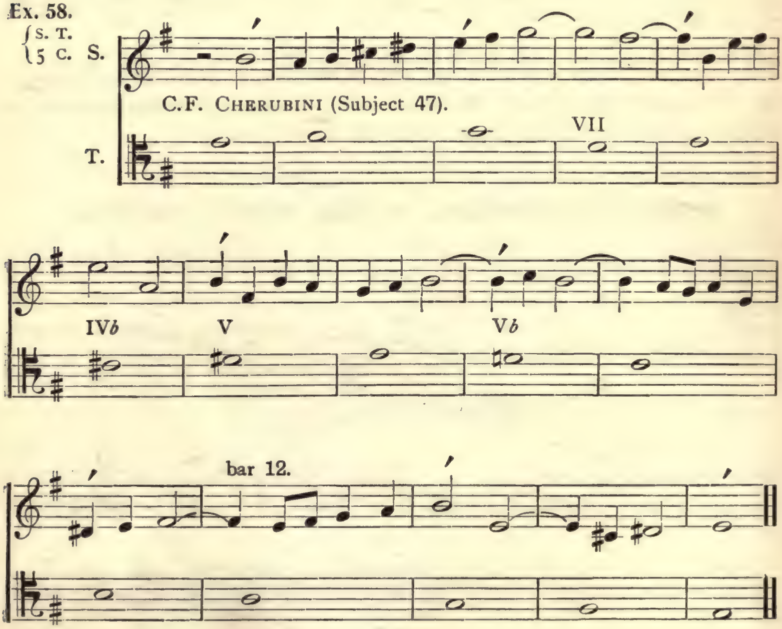
In Exercise 56, on page 131, a certain amount of rhythmical regularity has been secured by the periodic recurrence of the melodic figure in the second bar. Observe that in bar 6, B flat is the harmony-note—not C.

Ex. 57. {T. T. / C. 5. C.F. CHERUBINI (Subject 4).

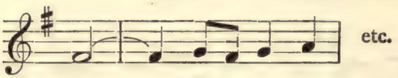


An abstinence from the use of quavers is the especial feature of Exercise 57. Hence, three minims are used in succession in the place indicated. Rhythmical regularity has been secured by much the same means as in the previous exercise.

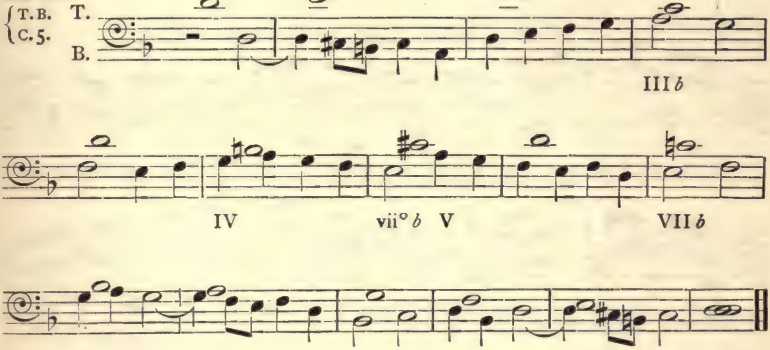
Ex. 58. {S. T. / 5 C.



Several harmonies peculiar to the melodic form of the minor scale are exemplified in Exercise 58. In bar 12, the first quaver E, although a perfect 5th above the Canto Fermo note A, does not produce a bad effect after the perfect 5th on the second minim of the previous bar, because the quaver E is an unessential [auxiliary] note. If a G quaver were used instead of E, a tiresome tautological figure would be the result :—



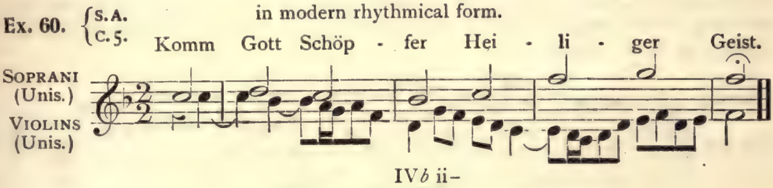
Ex. 59.



In Exercise 59, variety of rhythmical figure has been secured by the use of the Second Species at different bar-distances. It will be observed that no quavers occur in any bar which *immediately* follows one in Second Species rhythm.

C.F. on the Mediæval Plainsong *Veni Creator*,
in modern rhythmical form.

Ex. 60.

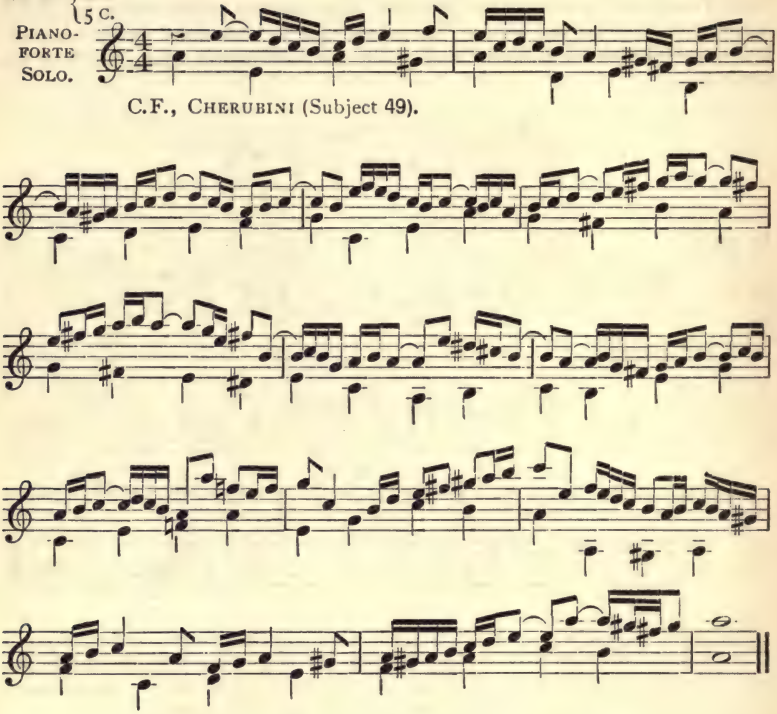


This exhibits a change of harmony during the fourth Canto Fermo note, which in modern notation (such as this) might easily be mistaken for the use of a six-four chord.

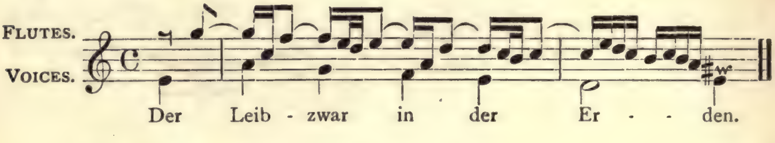
The next exercise, No. 61, is an attempt to treat in an instrumental style—but entirely according to the rules of *Strict* counterpoint in the Fifth Species—one of the longer Canti Fermi of Cherubini. The original Canto Fermo—which is 53 bars long—is here put into 14 bars, by getting what are practically *four* bars of florid counterpoint into *one* bar :—

A TWO-PART INVENTION.

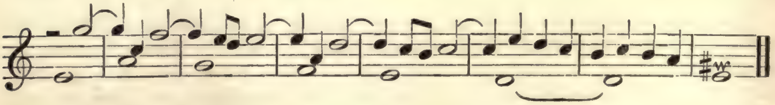
Ex. 61. {S. A. / 5 C.


PIANO-FORTE SOLO.
C.F., CHERUBINI (Subject 49).

That the above Exercise has all the appearance (and effect) of being conceived and written in the "Bach Style" may be readily proved by its comparison with the following extract from J. S. Bach's Church Cantata for the 16th Sunday after Trinity, *Kumm, du süsse Todesstunde* :—


FLUTES.
VOICES.
Der Leib - zwar in der Er - - den.

which—if the C.F. be written as semibreves—will present the appearance of an ordinary exercise in strict counterpoint :—



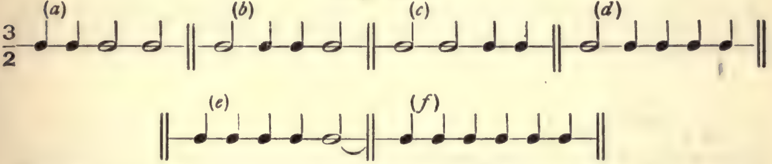
APPENDIX TO CHAPTER XIII.

FIFTH SPECIES IN TRIPLE TIME.

430. This can well be regarded as a florid variety of Triple Time Second Species.

431. Assuming every note of the C.F. to be a dotted semibreve, either one or all of the three minims in a bar may be subdivided into crotchets, so :—

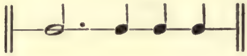
Fig. 285.



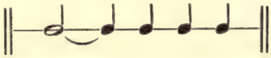
432. Not more than eight crotchets should be written in succession.

433 A minim on the third beat of the bar—preceded by four crotchets—had better be tied into the next bar. See Fig. 285 (*e*).

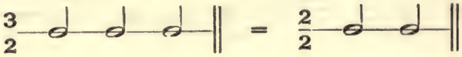
434. The rhythmical figure :—



should not be used. It implies internal syncopation : practically the first minim is tied to a crotchet, so :—



435. Quavers should not be used ; because a minim of Triple Time Fifth Species seems to be naturally shorter than a minim of Duple Time Fifth Species :—

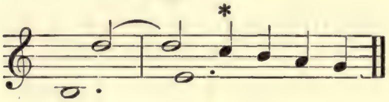


436. Hence, Triple Time Fifth Species assumes somewhat of an instrumental character.

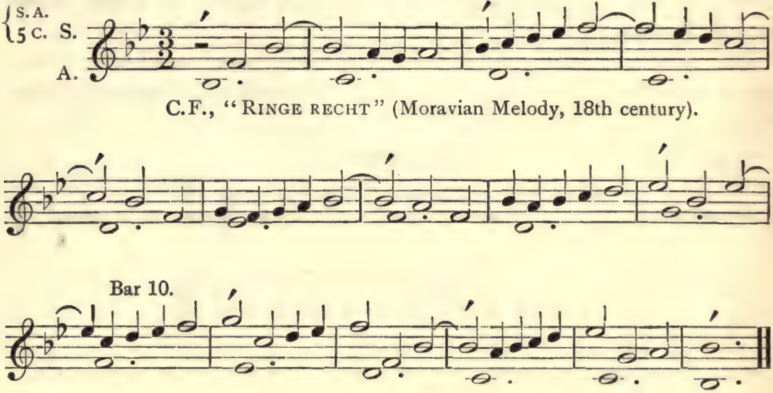
437. A chord-change may take place upon either one of the three minims in a bar.

438. A discord of suspension may be sufficiently resolved upon the third *crotchet* (or second minim) of a bar:—

Fig. 286.

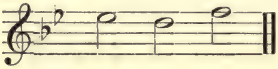


Ex. 62.


S.A.
5 C. S.
A.
Bar 10.

C.F., "RINGE RECHT" (Moravian Melody, 18th century).

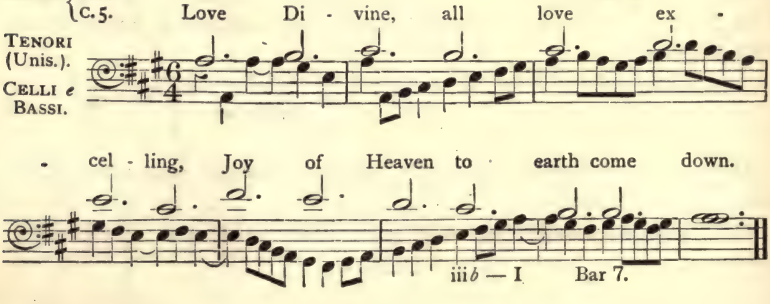
In bar 10 of Exercise 62, the melodic figure may be regarded as a florid variety of:—



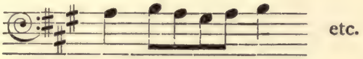
The first crotchet is a suspended discord, the third its resolution. The second crotchet is the auxiliary note below the note of resolution; the fourth is an ordinary passing-note.

EXAMPLES IN MODERN RHYTHMICAL NOTATION.

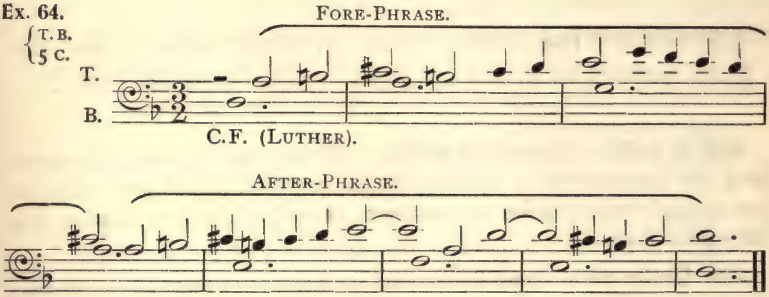
Ex. 63. T.B. C. 5.


Bar 3.
Love Di - vine, all love ex - cel - ling, Joy of Heaven to earth come down.
TENORI (Unis.).
CELLI e BASSI.
iii*b* — I
Bar 7.

Observe the turn-like (or *gruppetto*) character of the quaver figures in bars 3 and 7:—

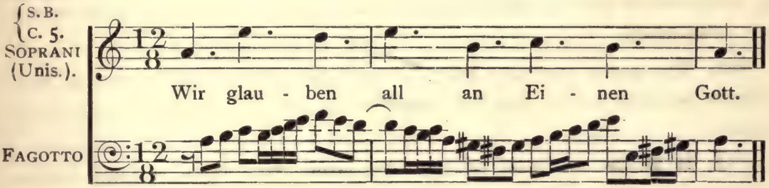


Ex. 64.


T. B.
5 C.
FORE-PHRASE.
T.
B.
C.F. (LUTHER).
AFTER-PHRASE.

Although in Exercise 64 the florid tenor part is scarcely more than a four-bar phrase repeated, yet sufficient variety is obtained by the use of suspended discords in the repetition (after-phrase).

Ex. 65.


S. B.
C. 5.
SOPRANI
(Unis.).
Wir glau - ben all an Ei - nen Gott.
FAGOTTO

In Exercise 65, the Fifth Species melody is more continuous in style than that of Exercise 64. Observe that the single discord of suspension is placed on the strongest accent in the middle of the exercise.

CHAPTER XIV.

COUNTERPOINT FOR THREE VOICES, WITH NOT MORE THAN ONE PART MOVING IN NOTES SHORTER THAN THOSE OF THE C.F.

439. It will be convenient to deal with the general principles underlying the construction of Three-part Counterpoint, before proceeding to give special directions for the treatment of each of the Five Species in a three-part score.

440. Under the simplest conditions, an exercise in three parts consists of :—

(*a*) The C.F.
(*b*) A part written in one of the Five Species.
(*c*) A part always written in First Species.

441. Speaking generally, the rules of Two-part Counterpoint remain in force—with few exceptions—as far as the extreme parts of the score are concerned.

442. The same two-part rules require to be observed more or less strictly between a First Species bass and an inner part moving in shorter notes.

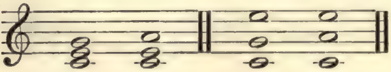
443. It is the addition of the invariable First Species part which converts the mere intervals we have previously dealt with into *chords*. We are now able to write, to sing, and to hear real chords instead of suggested ones.

444. But even under the most favourable three-part conditions it is not always possible to have *complete* chords.

445. Since in the whole of Modern Academic Counterpoint only consonant triads and first inversions can be used as essential harmonies, it follows that in a three-part exercise the only complete chords which can be used above a single note are of the two *kinds* here shown :—

Fig. 287.

Or in this position.

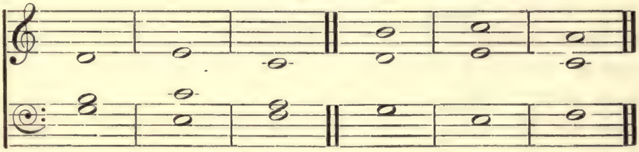


446. The following combinations of voices are those most easily written for in three parts:—

(*a*)	(*b*)	(*c*)
Soprano	Soprano	Alto
Alto	Alto	Tenor
Tenor	Bass	Bass

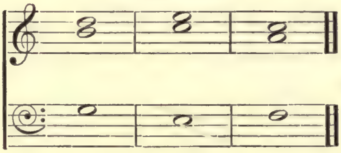
447. The three voices must be "balanced" or blended compactly and evenly. The ideal position of any chord is to have its three notes as nearly as possible at equal interval-distances apart:—

Fig. 288. *Or so:—*



448. If a wide gap between any two parts be unavoidable, it had better come between the lowest part and the middle part:—

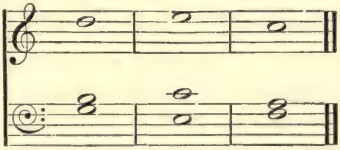
Fig. 289.



although, even then, the gap should not be uncomfortably wide—not much more than a 10th or a 12th—otherwise the ensemble of the harmony will be thin and poor.

449. It is very bad to isolate the top part by writing the middle part in close sympathy with the bass, thus leaving a wide gulf of vacancy between the two upper parts:—

Fig. 290.



unless, as in Ex. 71, the isolation of the top part is *intentional*, owing to a desire to render prominent some point of imitation, or some other device

450. On the first beat of every bar, no matter what the Species, it should be the student's aim to secure complete harmony, *i.e.*, one of the harmonic combinations of intervals shewn in Fig. 287.

451. But, it cannot be too often (nor too strongly) impressed upon a student's mind that the most important feature of all his contrapuntal study is not primarily the writing of a succession of chords, however complete and satisfactory in itself each chord may be.

452. Modern Academic Counterpoint is a training school for the acquirement of *the art of melodic part-writing.* It demands from every voice which sings, as much melodic beauty, interest, and smoothness as it can possibly exact. The added part, which is always in First Species, must possess as far as possible as much melodic independence and grace as the very C.F. itself. No single voice must be given a mere "filling-up part." Hence, the separate and distinct individuality of every part of the score must be regarded as an aim of the highest importance. Whenever there is a choice between complete harmony and a poor, weak, or disjointed melody—and this is often the case—*the claims of melody supersede those of harmony.*

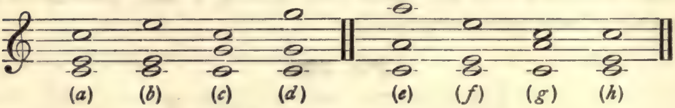
453. A necessity arises for imcomplete harmony when melodic exigencies make it impossible to have both the 5th and the 3rd sung together in a chord intended to be a triad; or both the 6th and the 3rd sung together in what should be a first inversion.

454. If one of three essential notes of a chord be omitted, it naturally follows that in three-part writing, one of the remaining two must be *doubled.*

455. Under such circumstances the following incomplete harmonies have to be brought into requisition. They are here presented in their order of preference:—

Fig. 291.

(*a*) *Incomplete Triads.* (*b*) *Incomplete First Inversions.*



From this it is clear that the root of a chord should be doubled in preference to either its 5th or its 3rd; and the 5th in preference to the 3rd.

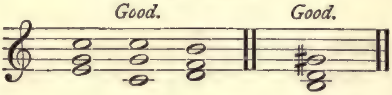
456. The best notes to double, whether as 8th, 5th, 3rd or 6th, of a chord, are the Tonic, Dominant, and Subdominant of the key.

457. The leading note must never be doubled on the first beat of a bar except as shewn in Fig. 104, page 52.

458. Of the combinations shown in Fig. 291 (*a*) is identical with (*h*); (*b*) is identical with (*f*); consequently the harmony implied by them is as indefinite as some of the mere intervals used in two-part counterpoint. But (*b*) has a better effect when the doubled 3rd is minor, and (*f*) is better when the doubled 3rd is felt to be a perfect 5th from the root (as it is in Fig. 291); (*c*) and (*d*) should be reserved for the first and last bars of an exercise.

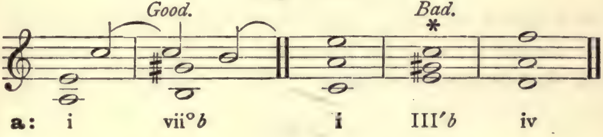
459. Perfect and augmented fourths are freely allowed between the *upper* parts:—

Fig. 292.



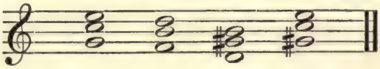
460. When writing a counterpoint in the Fourth or Fifth Species, a diminished 4th may be allowed between two upper parts, if the higher note is a prepared discord of suspension. A diminished 4th may not be so allowed as an essential note of a chord:—

Fig. 293.



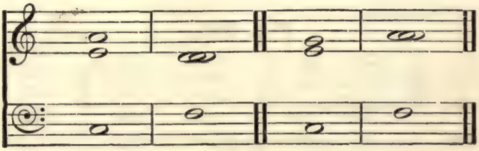
461. No 4th of any kind may be used as an *essential note* of the harmony between the bass and an upper part:—

Fig. 294.



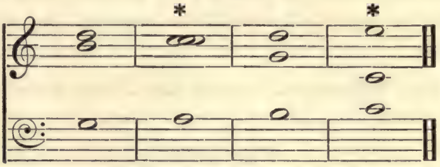
462. Progression to the unison by similar motion is never allowed between any two parts:—

Fig. 295.



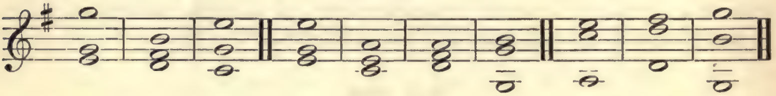
463. Except in the first and last bars of an exercise, and occasionally in the Fourth Species, no two parts are allowed to be in unison on the first beat, even if they so meet by contrary motion.

Fig. 296.



464. All three parts should seldom move together in the same direction for more than two chords at a time. Even then, it is better —for the sake of contrast—if one part moves by a wider interval than the other two :—

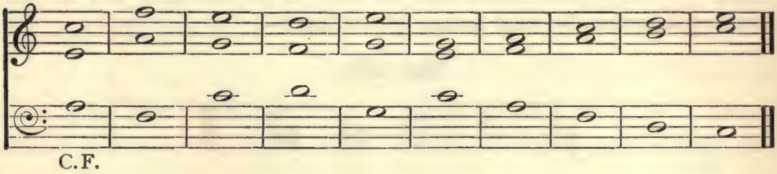
Fig. 297.



465. It is better for two parts not to proceed together in similar motion by similar intervals for more than four bars in succession, even if the third part moves in contrary motion to the other two :—

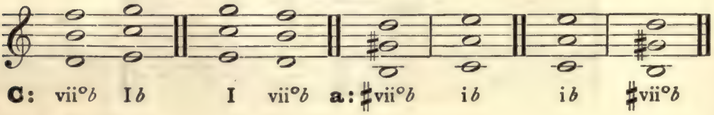
Fig. 298.

This is felt to be weak.



466. Consecutive 8ves and 5ths are as strictly forbidden in three-part counterpoint, as in two-part. But between chords vii°*b*—I *b*, in the major key, and ♯vii°*b*—i *b*, in the minor key, 5ths are allowed between two upper voices ; one of the 5ths being diminished :—

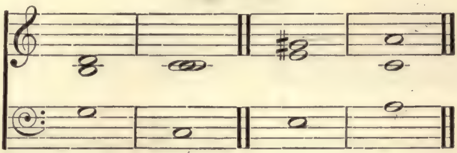
Fig. 299.



467. Exposed 8ves and 5ths may be tolerated between extreme parts under the following conditions:—

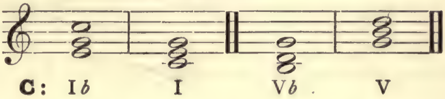
(*a*) In a cadence, when the top part moves by step:—

Fig. 300.



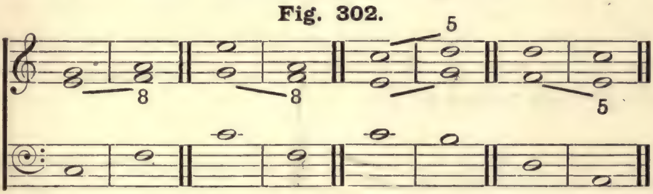
(*b*) When the two chords have the same root:—

Fig. 301.



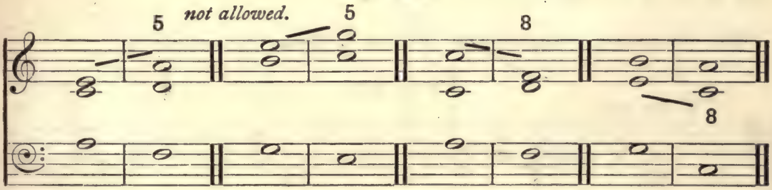
468. Exposed 8ves and 5ths may be allowed between an inner and an extreme part, when the *upper* voice of the two moves by step:—

Fig. 302.



469. Should the upper of the two voices involved move by *skip*, similar motion to a 5th, or an 8ve is not allowed between any two parts:—

Fig. 303.

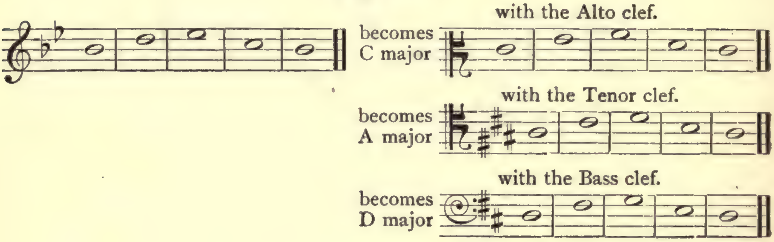


THREE-PART COUNTERPOINT IN THE FIRST SPECIES.

470. The student will find it an exceedingly good plan, after selecting a C.F., to write three exercises upon it; placing the given melody first in the top part, next in the middle part, and finally in the bass. It is better not to write all three exercises in the same key.

471. Transposition is easily effected by keeping the C.F. notes on the same lines and spaces, and changing the key-signature by altering the clef. Thus :—

Fig. 304.


with the Alto clef.
becomes C major
with the Tenor clef.
becomes A major
with the Bass clef.
becomes D major

472. The student has now to harmonize the C.F. :—

(1) As a top part (Treble or Alto).
(2) As a middle part (Alto or Tenor).
(3) As a bass (with Tenor or Bass clef).

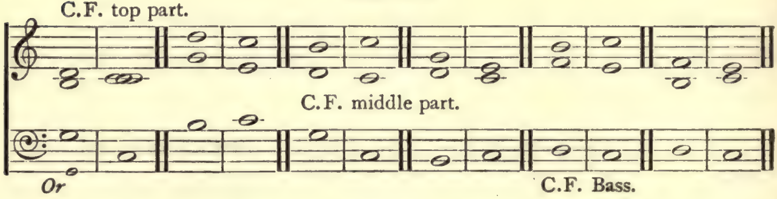
In both cases (1) and (2) it will be well to consider the C.F. as the top part, and to write in the case of (2) a bass melody as different as possible from that written for (1).

473. Whenever the C.F. is in one of the upper parts, it is advisable to write the whole of the bass first, before adding the third part in the First Species, be that added part in the middle or at the top of the score.

474. As in the earlier exercises in Two-part Counterpoint, it will be well to settle the cadence first.

475. Here is a complete list of First Species Cadences :—

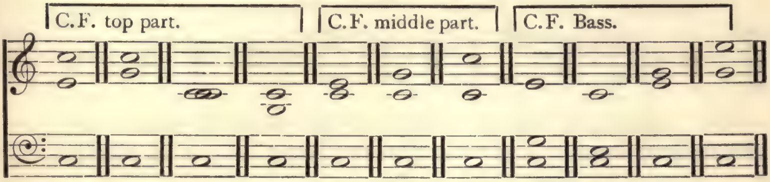
Fig. 305.


C.F. top part.
C.F. middle part.
Or
C.F. Bass.

The same cadences will serve for the Minor mode—with either the the minor or major 3rd of the tonic.

476. After the cadence has been filled in, the first bar of the exercise claims attention. Choice may be made of any of the following:—

Fig. 306.



477. Should the C.F. begin with the dominant note, a similar series from that note may be chosen from. The first chord (whether tonic or dominant) must be in *root-position.*

478. Should one of the First Species parts begin (imitatively) after the other two, the interval formed by the two voices singing together in the first bar must be a perfect concord, exactly as prescribed for the first bar of a two-part exercise in the First Species. See §§ 194–5, page 54.

479. In harmonizing the C.F. as an unfigured bass, according to the conditions of (3) in § 472, the student will find it an excellent plan to write his top part first as a whole—entirely according to the rules of two-part First Species counterpoint given in Chapter IX; and to fill in his added part afterwards. In order to get this third part as melodious as the others, he may perhaps find it necessary to make some alteration in his previously constructed top-part; taking care, however, not to detract too much from its independent and individual character by this alteration.

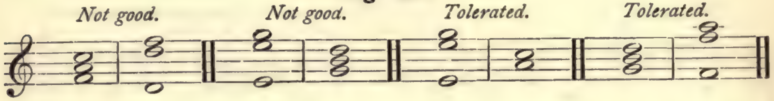
480. This gradual building up of the three-part score—by one part at a time—is by far the most interesting way to write a counterpoint exercise. It is the way in which a fugal exposition is constructed: first the subject, then the counter-subject, then the added free part. It is also an excellent method for detecting consecutives and other faults in part-writing; it being easier to discover these, when one part is added at a time.

481. A note may be repeated at the same pitch in any one of the three parts of an exercise in First Species counterpoint; but not for more than two successive bars.

482. A repeated First Species note is less desirable in the bass than in one of the upper parts.

483. Parts should not overlap, particularly if the overlapping notes would be dissonant if sounded together; but if they form a concord, their overlapping is not considered objectionable:—

Fig. 307.

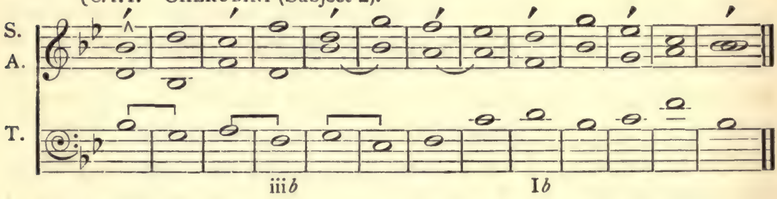


484. Crossing of the parts in three-part First Species is only considered good when it occurs between the upper parts of an exercise.

WORKED EXAMPLES IN THE FIRST SPECIES.

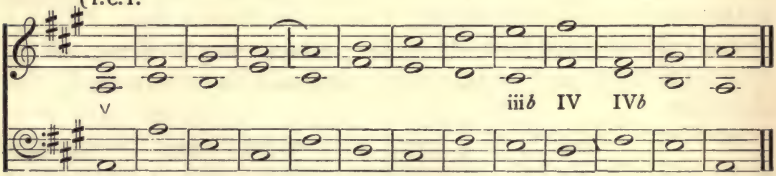
In all subsequent exercises, the first note of the Canto Fermo will be indicated by the sign ∧ or ∨.

Ex. 66. S.A.T. / C.I.I. CHERUBINI (Subject 2).



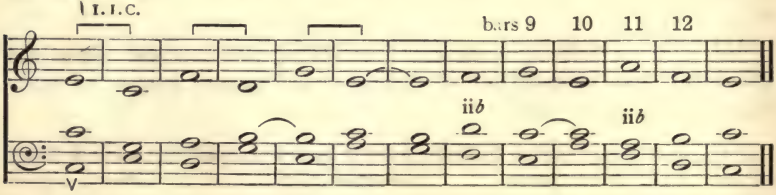
In Exercise 66, observe the descending sequence in the bass against the ascending *quasi*-sequential melody of the Canto Fermo.

Ex. 67. S.A.B. / I.C.I.



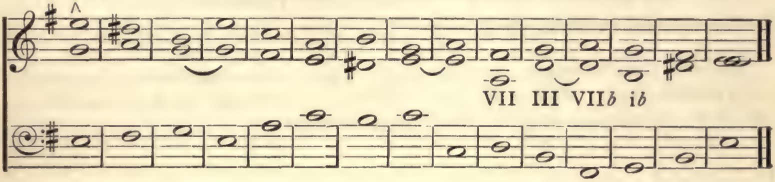
The persistent scale-passage in the top part is perhaps the most distinctive feature of Exercise 67. A scale passage of this kind—either ascending or descending—is always worth trying for.

Ex. 68. A.T.B. / I.I.C.



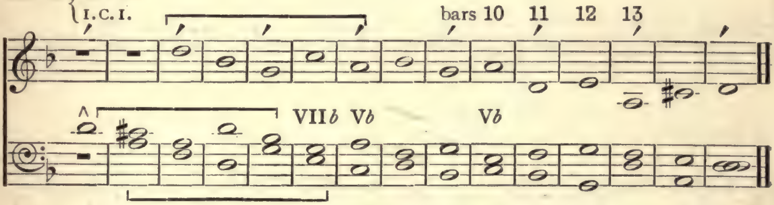
In Exercise 68, observe—in the top-part—the same sequential figure of a falling 3rd (which is used in the bass of Exercise 66), but here in an ascending instead of a descending direction. It is even more in contrary motion to the Canto Fermo. In bars 9–12 this sequential figure is picked up again and continued in an upward direction. As a climax note of the melody, A in bar 11, although a doubled major 3rd (the chord, however, is ii *b* not IV) is much to be preferred to either D or F. C would be a better note in the tenor, but it would not be good to sustain it through *three* successive bars.

Ex. 69. S.A.B.
C.I.I. CHERUBINI (Subject 36), (*set at Durham, March, 1912*).



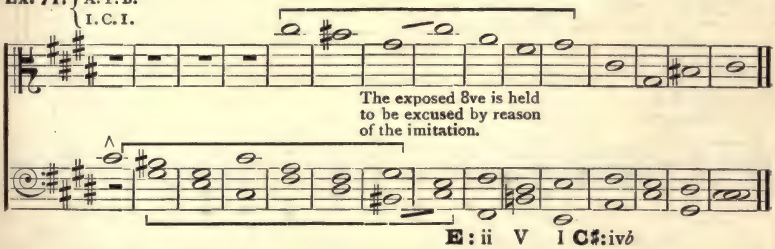
In Exercise 69 there is a Canto Fermo with sequential possibilities, not treated sequentially by its accompanying parts. Observe the use of chords selected from notes of the melodic minor scale, which *may not* be regarded as inducing a modulation to G major.

Ex. 70. A.T.B.
I.C.I.



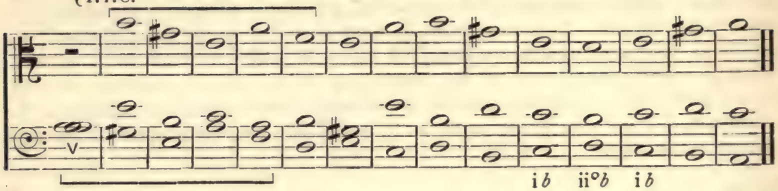
This is an example of what can be done with a Canto Fermo which suggests First Species imitation. In the top part the melodic figure of descending 3rds becomes (in bars 10–13) *expanded* to a similar figure of descending 5ths.

Ex. 71. A.T.B.
I.C.I.


The exposed 8ve is held to be excused by reason of the imitation.

Here is another rendering of the same Canto Fermo with the top part entering at a different point to that at which it entered in the previous exercises, and the imitation is carried further on.

Ex. 72. {A T.B.
I.I.C.

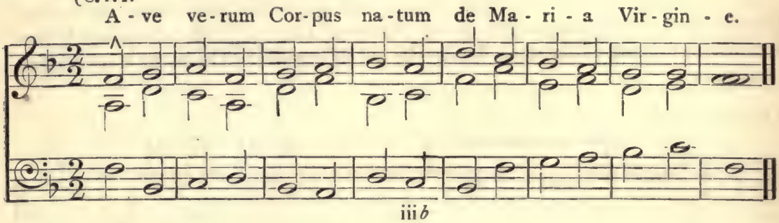


Yet another imitative rendering of the same Canto Fermo with harmonies derived entirely from the *harmonic* minor scale.

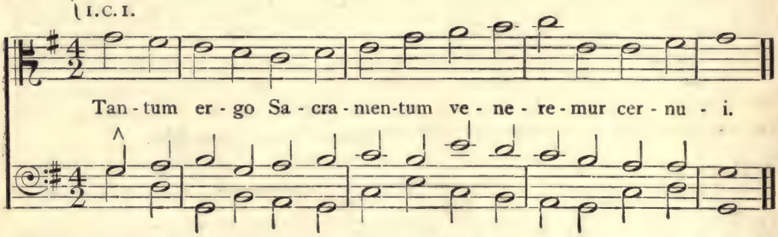
The next three exercises, although in strict First Species counterpoint, are written in rhythmical form. Observe the varied character of the basses in Exercises 73 and 74 and the melodious flow of the added parts generally :—

Ex. 73. {S.A.B.
C.I.I.

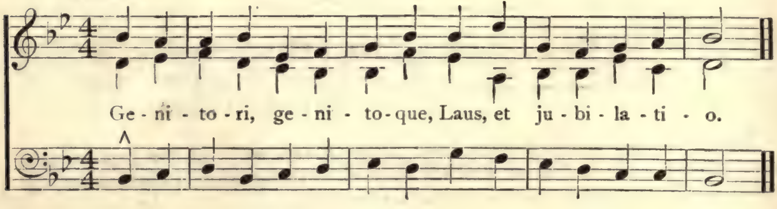
C.F. "S. JOHN'S" Tune.


A - ve ve - rum Cor - pus na - tum de Ma - ri - a Vir - gin - e.
iii *b*

Ex. 74. {A.T.B.
I.C.I.


Tan - tum er - go Sa - cra - men-tum ve - ne - re - mur cer - nu - i.

Ex. 75. {S.A.B.
I.I.C.


Ge - ni - to - ri, ge - ni - to - que, Laus, et ju - bi - la - ti - o.

THREE-PART COUNTERPOINT WITH THE SECOND SPECIES.

485. The following are six possible ways of working a three-part exercise, when one of the three voices sings notes of a different time-value from those of the Canto Fermo—or a "moving-note part" as it may be called.

	(*a*)	(*b*)	(*c*)	(*d*)	(*e*)	(*f*)
Top Part.	Moving Notes.	1st Sp.	M.N.	1st Sp.	C.F.	C.F.
Middle Part.	1st Sp.	M.N.	C.F.	C.F.	1st Sp.	M.N.
Bass.	C.F.	C.F.	1st Sp.	M.N.	M.N.	1st Sp.

In cases (*a*), (*b*), (*d*), (*e*), the Second Species should be always written first, exactly according to the rules of two-part counterpoint in Second Species. The added part in First Species should then be written; and in order to secure a perfectly satisfactory melody for this First Species part, it may be necessary perhaps to revise and alter the already written Second Species parts.

In cases (*c*) and (*f*) the bass must be written first, but with the mind well concentrated on the possibility of afterwards writing a Second Species part which will sing well with it.

486. The Second Species part should begin on the second minim of the first bar of an exercise, after a minim rest.

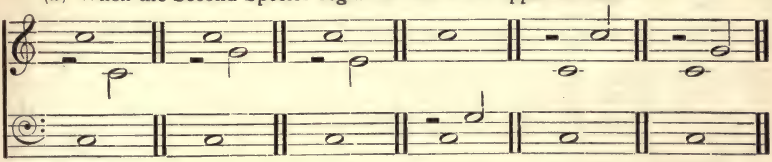
487. The added part in the First Species begins *with* the Canto Fermo, forming with it a perfect concord exactly as prescribed for the first bar of a two-part exercise in the First Species. §§ 194–5, page 54.

488. When the bass sings the Second Species, it may begin—if necessary or desirable—upon a first inversion, *i.e.*, with the 3rd of the root of the chord.

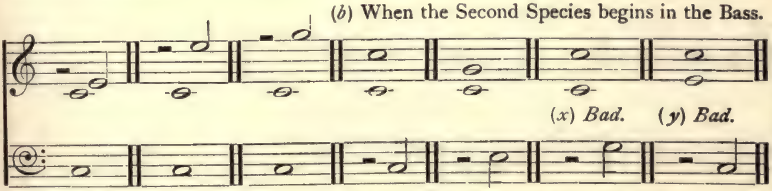
489. An exercise may therefore begin in any of these ways:—

Fig. 308.

(*a*) When the Second Species begins in one of the upper voices:—



(*b*) When the Second Species begins in the Bass.

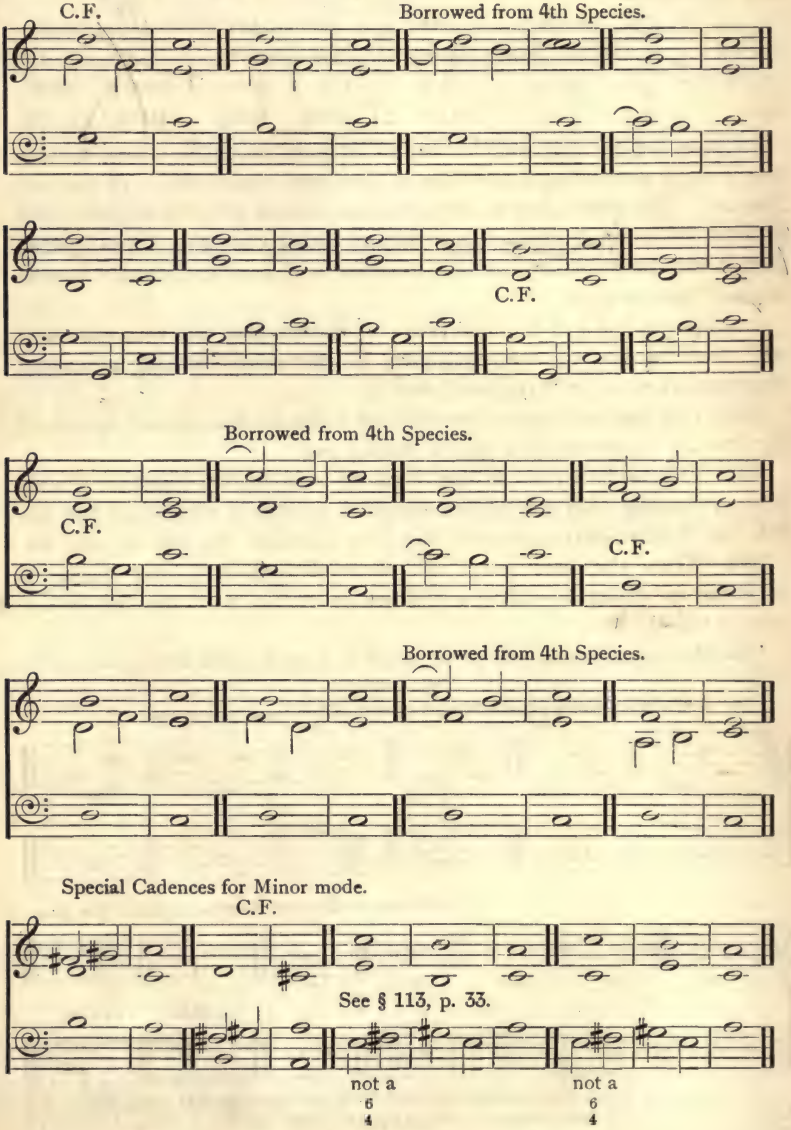


(*x*) is a faulty beginning, because the first Second Species note is a 4th below the Canto Fermo; (*y*) is unsatisfactory because the two First Species parts begin with an *imperfect* concord.

490. The cadences are as follows :—

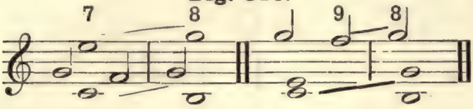
Fig. 309.

For the minor mode read a key-signature of three flats, and both the sixth and seventh degrees of the scale accidentally raised.


C.F.
Borrowed from 4th Species.
C.F.
Borrowed from 4th Species.
C.F.
C.F.
Borrowed from 4th Species.
Special Cadences for Minor mode.
C.F.
See § 113, p. 33.
not a 6 4
not a 6 4

491. During the working of the intermediate bars of an exercise, any auxiliary or passing-notes, which may form the interval of a 7th or a 9th with either one of the First Species parts, must never be allowed to proceed to an 8ve by similar motion with that First Species part:—

Fig. 310.



N.B.—This rule applies equally to the Third, Fourth, and Fifth Species, in any number of parts.

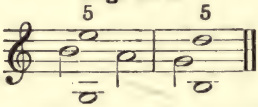
492. The unison may be allowed on the second minim of a bar, but not on the first minim.

493. The rules for the avoidance of consecutives, already prescribed for two-part counterpoint in the Second Species, apply to the working of three-part counterpoint.

494. Consecutives may not occur between any two parts:—

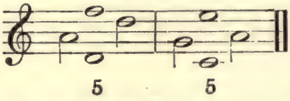
(i) Between the second minim of one bar, and the first minim of the next:—

Fig. 311.



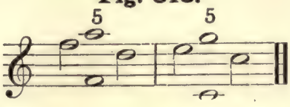
(ii) Between the first minim of two successive bars:—

Fig. 312.



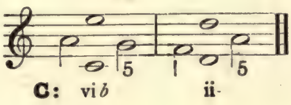
495. Perfect 5ths, *both being harmony notes*, may not occur between the second minims of two successive bars:—

Fig. 313.



496. The following is quite correct, because the G is a passing note:—

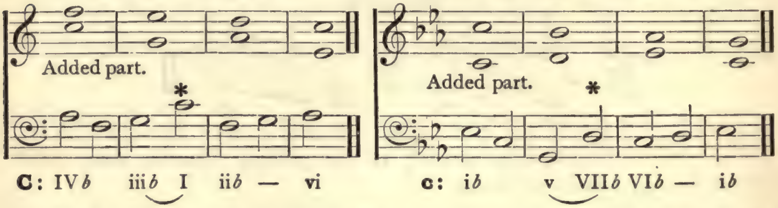
Fig. 314.



497. A chord-change may take place upon the second minim of a bar, but in such a case the added part maintains the integrity of the First Species rhythmical movement. It must not sing two minims :—

Fig. 315.

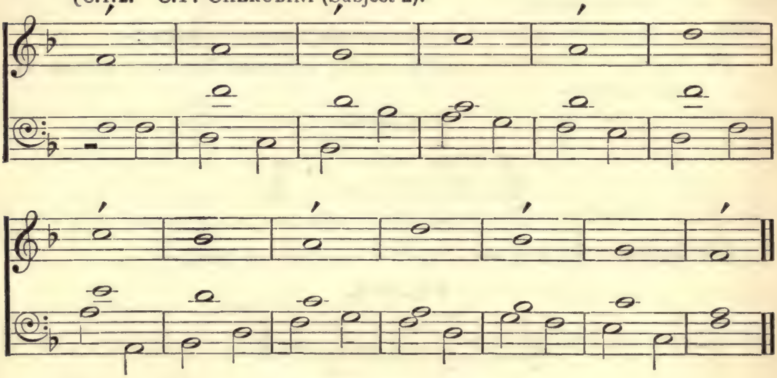
C.F. (*cf.* Fig. 163, page 74). C.F. (*cf.* Fig. 162, page 73).



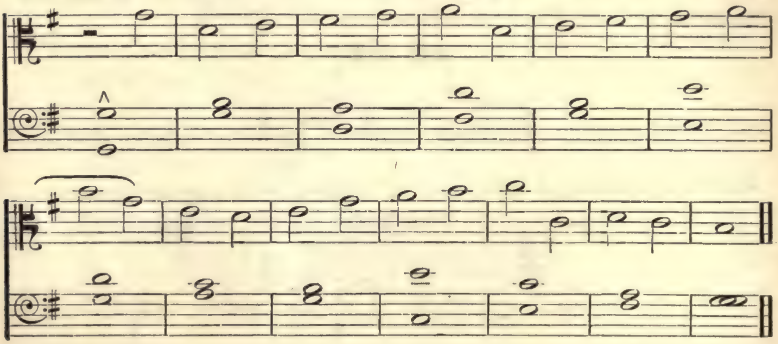
498. An occasional crossing of the two upper parts may be allowed; but no part should cross the bass at any time.

WORKED EXAMPLES IN THE SECOND SPECIES.

Ex. 76. S.T.B. C.I.2. C.F. CHERUBINI (Subject 2).

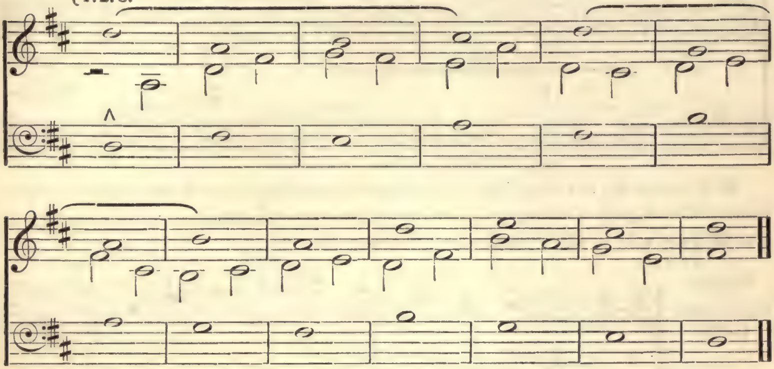


Ex. 77. A.T.B. 2.C.I. AN EXAMPLE OF *FREE* SEQUENTIAL TREATMENT.



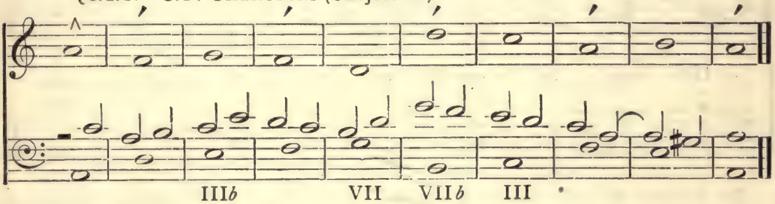
Ex. 78. {S.A.B.
{I.2.C.

DITTO IN THE ADDED FIRST SPECIES MELODY.



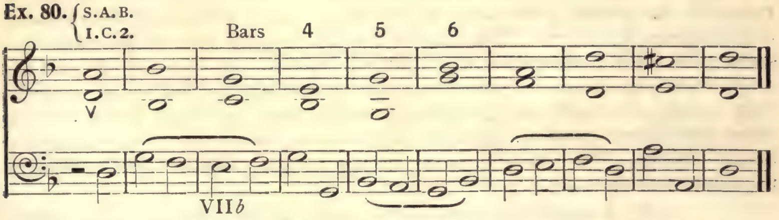
The above group of exercises—on the same Canto Fermo—exhibit no repetition of a First Species note. Exercises 77 and 78 shew what may be attempted in the direction of melodic development in Second Species as well as in First.

Ex. 79. {S.T.B.
{C.2.1. C.F. CHERUBINI (Subject 23).

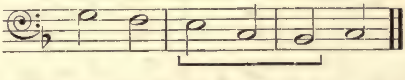


In Exercise 79 the harmonies founded upon the notes of the *melodic* minor scale need not be construed as a modulation to the relative major key.

Ex. 80. {S.A.B.
{I.C.2.

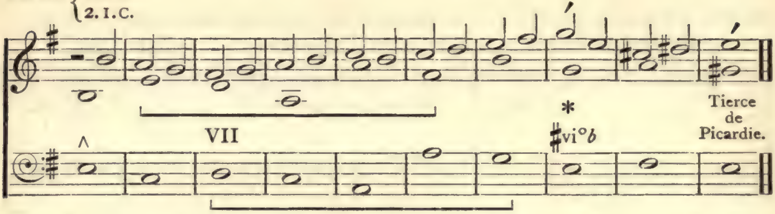


An attempt has been made here to develop a simple melodic figure in the Second Species by slight interval alteration and "inversion." Bars 4, 5 and 6 might have had this for a bass:—



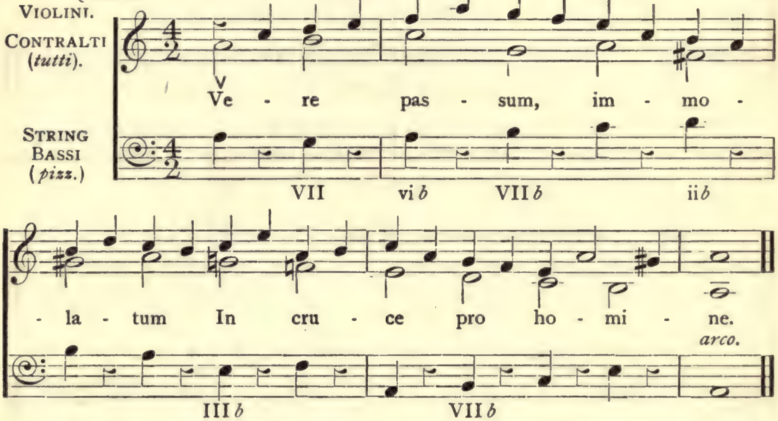
but the tritone between the accented notes E and B flat is, to say the least, undesirable.

Ex. 81. S.A.B. 2.I.C.


VII
*
♯vi°*b*
Tierce de Picardie.

In Exercise 81, the added part (freely) *anticipates* the Canto Fermo, and the chord indicated at * gives a change of harmony to the accented bar.

Ex. 82. S.A.B. 2.C.I. C.F. CHERUBINI (Subject 47).

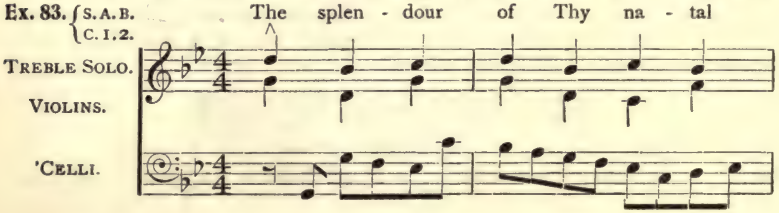

VIOLINI.
CONTRALTI (*tutti*).
STRING BASSI (*pizz.*)
Ve - re pas - sum, im - mo - la - tum In cru - ce pro ho - mi - ne.
VII
vi *b*
VII *b*
ii *b*
arco.
III *b*
VII *b*

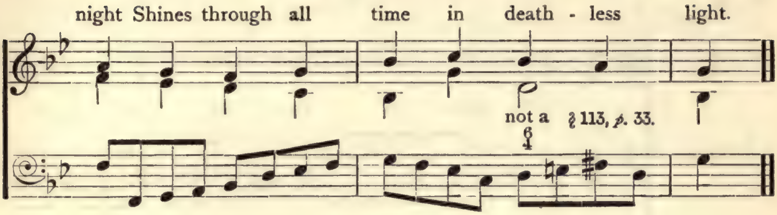
In Exercise 82, only the Canto Fermo is a vocal part. The Second Species is given to all the violins in unison, and the added part in the First Species is given to the string bassi playing detached notes *pizzicato.*

The following group of four exercises on the same Canto Fermo may be said to exemplify the student's first steps in the difficult art of *independent instrumental accompaniment to the voice.* The simplest material is given him for this purpose—nothing but Strict Counterpoint of the Second Species. In Exercises 83 and 84, a *Solo* voice is accompanied by the strings playing both the Second Species and the First Species added part. In Exercises 85 and 86 both the Canto Fermo and the added First Species parts are given to *Chorus* voices, whilst the strings supply the Second Species. The slurred quaver groups exhibit melodic development in the Second Species :—

C.F., *Komm Heiaen Heiland Lösegeld* (J. H. SCHIEN'S *Cantional,* 1627).

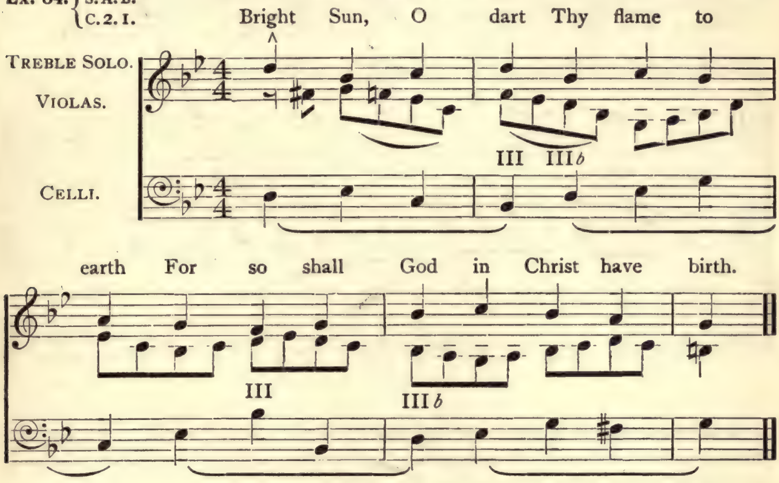
Ex. 83. S.A.B. C.I.2.


The splen - dour of Thy na - tal
TREBLE SOLO.
VIOLINS.
'CELLI.

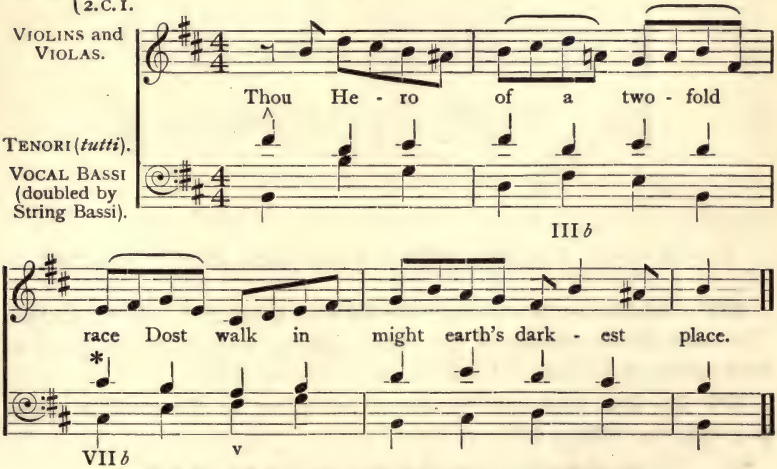

night Shines through all time in death - less light.
not a § 113, p. 33.
6
4

Ex. 84. {S.A.B.
C.2.I.

ANOTHER VERSION.

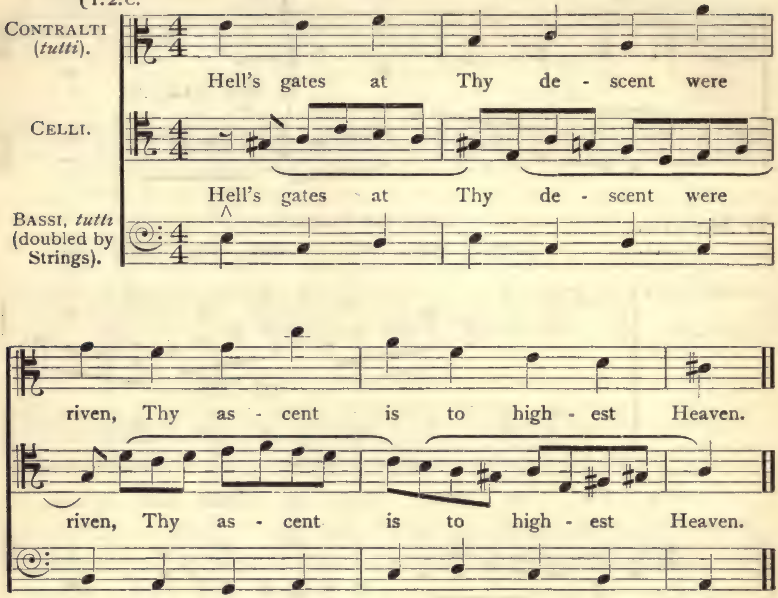

Bright Sun, O dart Thy flame to
TREBLE SOLO.
VIOLAS.
III III♭
CELLI.
earth For so shall God in Christ have birth.
III
III♭

Ex. 85. {S.T.B.
2.C.I.

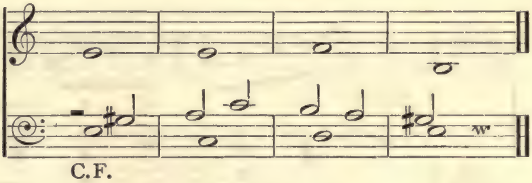

VIOLINS and VIOLAS.
Thou He - ro of a two - fold
TENORI (tutti).
VOCAL BASSI (doubled by String Bassi).
III♭
race Dost walk in might earth's dark - est place.
*
VII♭
v

* This is not a duplication of the leading-note of D major.

Ex. 86. {A.T.B.
I.2.C.


CONTRALTI (*tutti*).
Hell's gates at Thy de - scent were
CELLI.
Hell's gates at Thy de - scent were
BASSI, *tutti* (doubled by Strings).
riven, Thy as - cent is to high - est Heaven.
riven, Thy as - cent is to high - est Heaven.

It should be borne in mind, that the slurred quaver groups for Celli in Exercise 86, cover four bars of Second Species counterpoint when written in ordinary academic notation with the Canto Fermo notes as semibreves:—



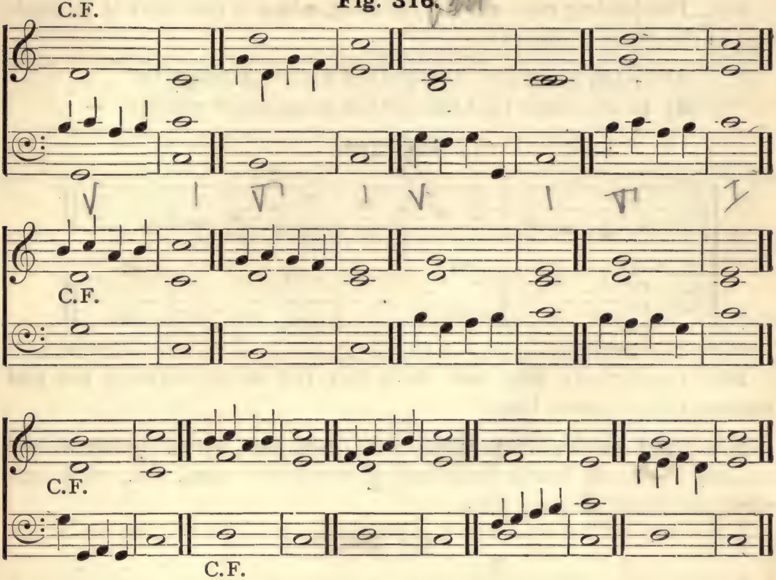
THREE-PART COUNTERPOINT WITH THE THIRD SPECIES.

499. This can be practised in the six ways described in § 485, *p.* 149. The rules for the writing of the Third Species melody are the same as those given in Chapter XI for two-part counterpoint.

500. Its first note can be chosen according to the formulæ given in § 489, Fig. 308, *p.* 149.

501. Choice of a cadence may be made from the following:—

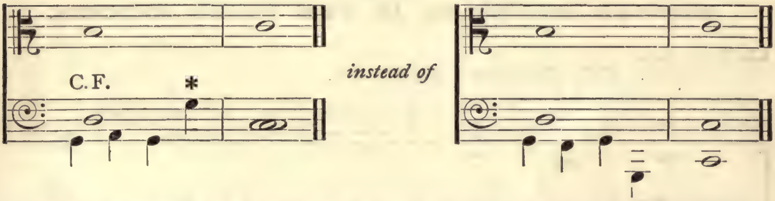
Fig. 316.



502. During the intermediate bars of an exercise the two upper parts may occasionally cross; but no part should sing below the bass.

503. Sometimes, however, in a cadence—in order to avoid a very low note beyond the range of a bass voice—it may be convenient for the bass itself to sing above the middle part for the last crotchet:—

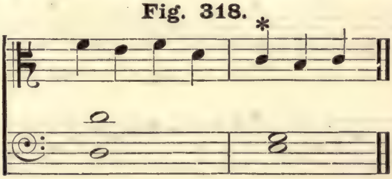
Fig. 317.



Only under such circumstances can the root of the chord appear as an essential 4th; it is still *felt* at * to be the *bass*.

504. Overlapping of parts should be avoided; such as:—

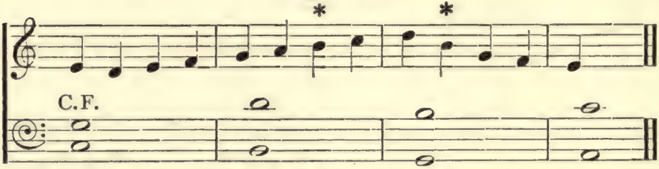
Fig. 318.



505. The leading note may be doubled, when in one part it is held, and in the other it occurs :—

(*a*) In the midst (not the end) of a scale passage, or
(*b*) In the midst (not the end) of an arpeggio passage :—

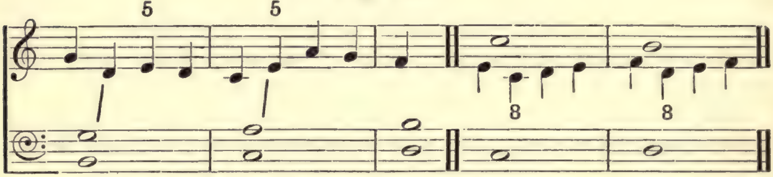
Fig. 319.



506 Consecutive 5ths and 8ves may not occur between the first minims of successive bars.

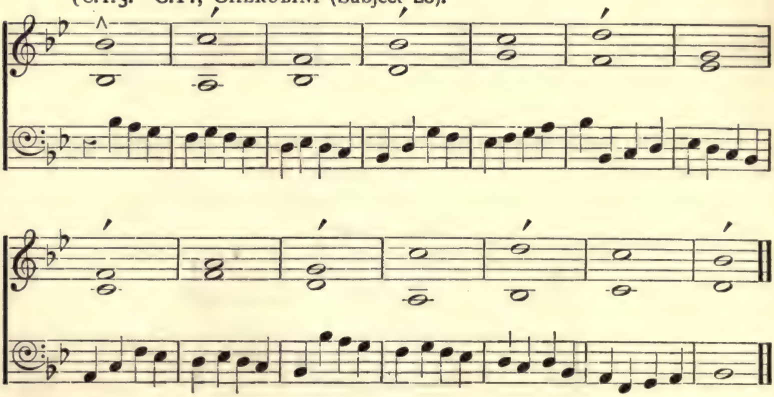
507. And as harmony notes they may not occur between the second, third, or fourth crotchets of successive bars, *viz.*, with only three crotchets between them :—

Fig. 320.

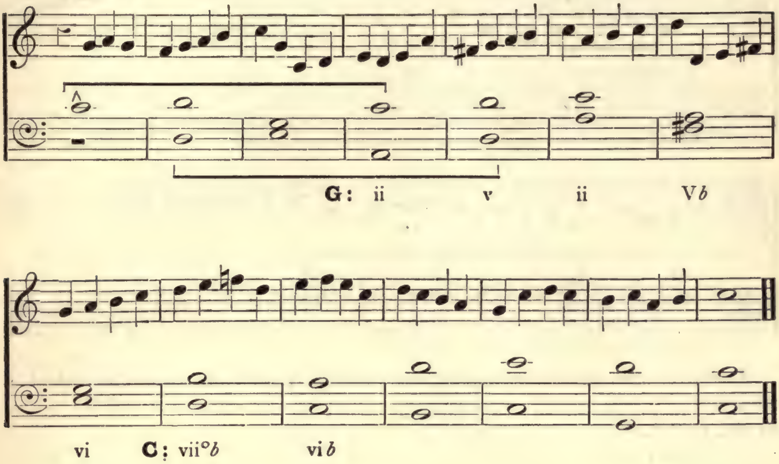


WORKED EXAMPLES IN THE THIRD SPECIES.

Ex. 87. {S.A.B.
C.1.3. C.F., CHERUBINI (Subject 28).

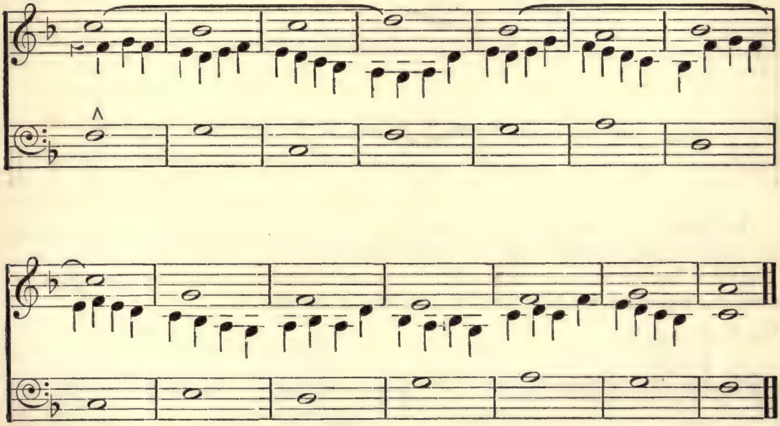


Ex. 88. {S.T.B.
3.C.I.}



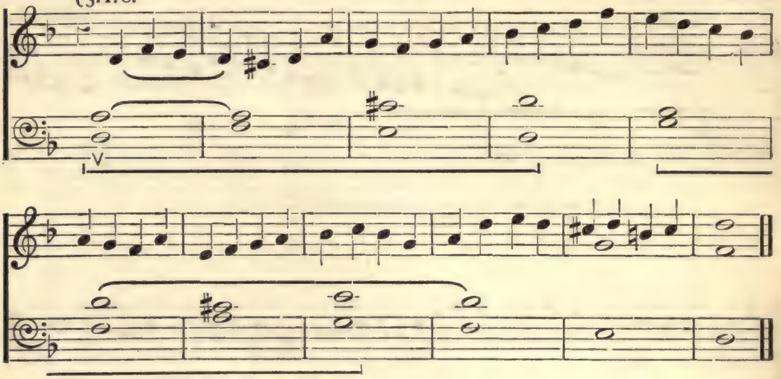
In Exercise 88, the added First Species in the Bass imitates the Canto Fermo.

Ex. 89. {S.A.B.
I.3.C.}



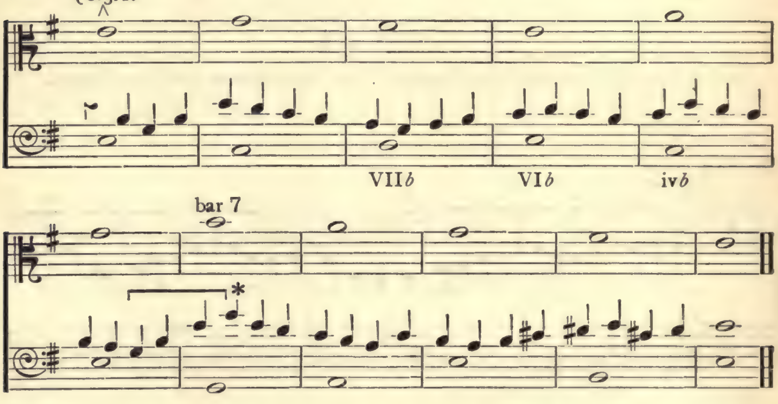
In Exercise 89, the added First Species has sequential treatment against an unsequential Canto Fermo.

Ex. 90. {S.T.B. / 3.I.C. C.F., Cherubini (Subject 16).



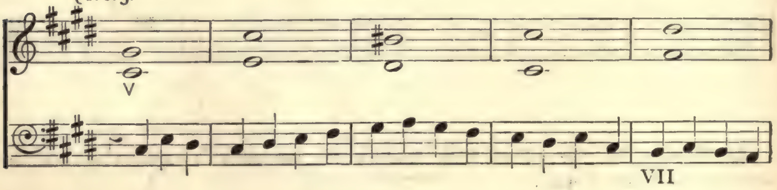
In Exercise 90, each added part imitates the C.F., the Third Species by "double diminution."

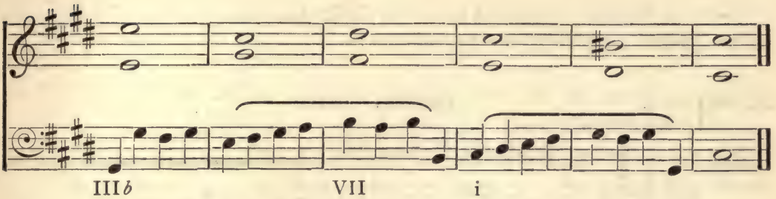
Ex. 91. {A.T.B. / C.3.I.



In Exercise 91, bar 7, G is preferred to F sharp as the second crotchet, in order to avoid an unpleasant tritone effect with C natural the first crotchet in the next bar. The three leaps in the same upward direction are allowable, since they form between them the melodic formula of the first inversion of the tonic chord.

Ex. 92. {S.A.B. / I.C.3.

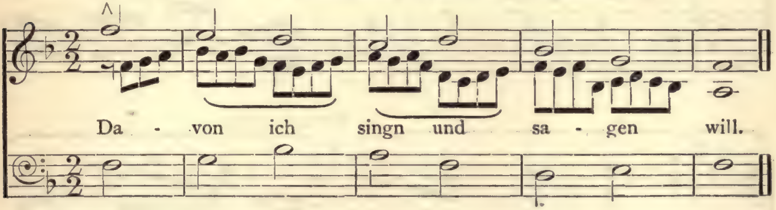




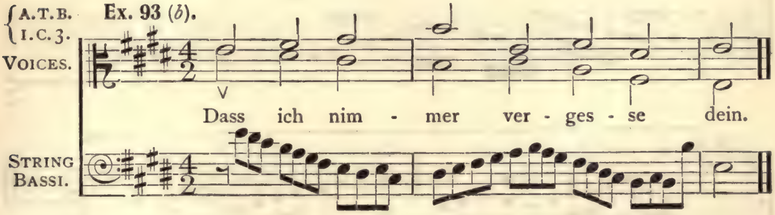
In Exercise 92, a sequential *ending* has been secured for a setting which otherwise has no especial feature of interest.

The next three Exercises—founded on the concluding strain of a well-known German Chorale—may be said to exemplify the next stage of a student's progress in the art of *independent orchestral accompaniment*. In each case, both the Canto Fermo and its added First Species part are intended to be sung by chorus voices doubled at the unison by strings, the Third Species melody being assigned to strings only. The slurred quaver groups in Exercise 93 (*a*) indicate melodic development of a Third Species figure which would occupy two bars of counterpoint in academic notation.

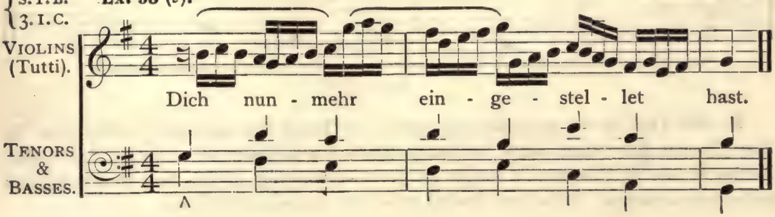
Ex. 93 (*a*). {S.A.B. / C.3.1. C.F., *Von Himmel hoch* (Last line), *Magdeburg, 1540*.


Da - von ich singn und sa - gen will.

{A.T.B. / I.C.3. **Ex. 93** (*b*).


VOICES.
Dass ich nim - mer ver - ges - se dein.
STRING BASSI.

{S.T.B. / 3.I.C. **Ex. 93** (*c*).

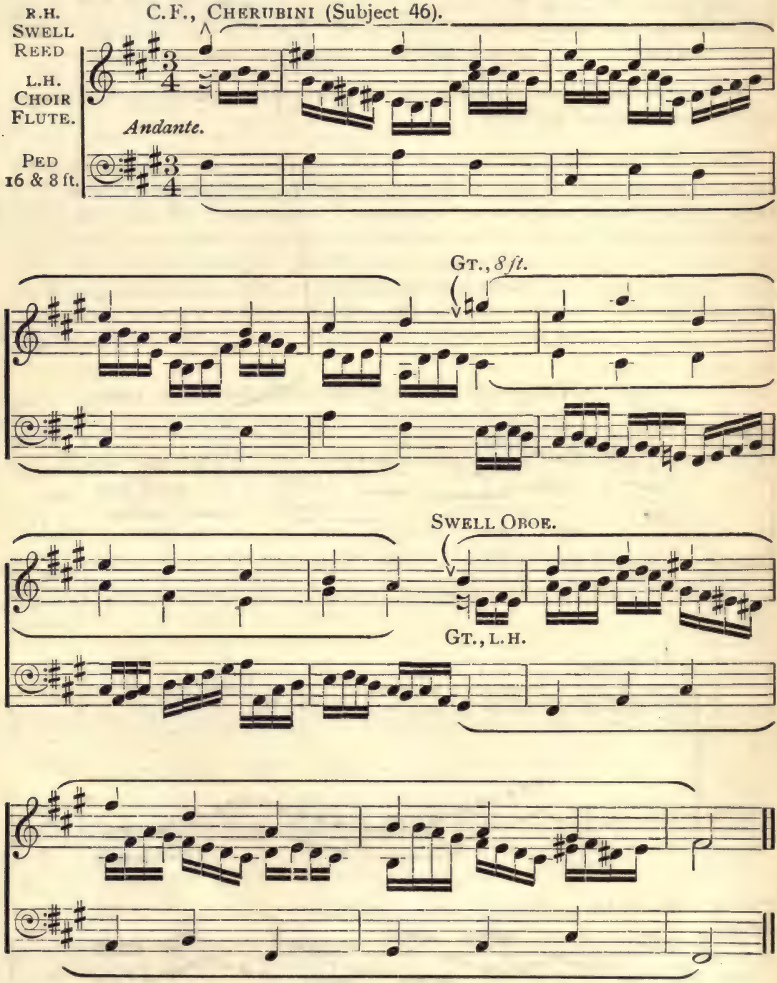

VIOLINS (Tutti).
Dich nun - mehr ein - ge - stel - let hast.
TENORS & BASSES.

The next Exercise is intended to exhibit the application of strict contrapuntal rules and methods to the purely instrumental style :—

Ex. 94. S.A.B.
C. 3. 1 (varied).

ORGAN TRIO.

C.F., Cherubini (Subject 46).

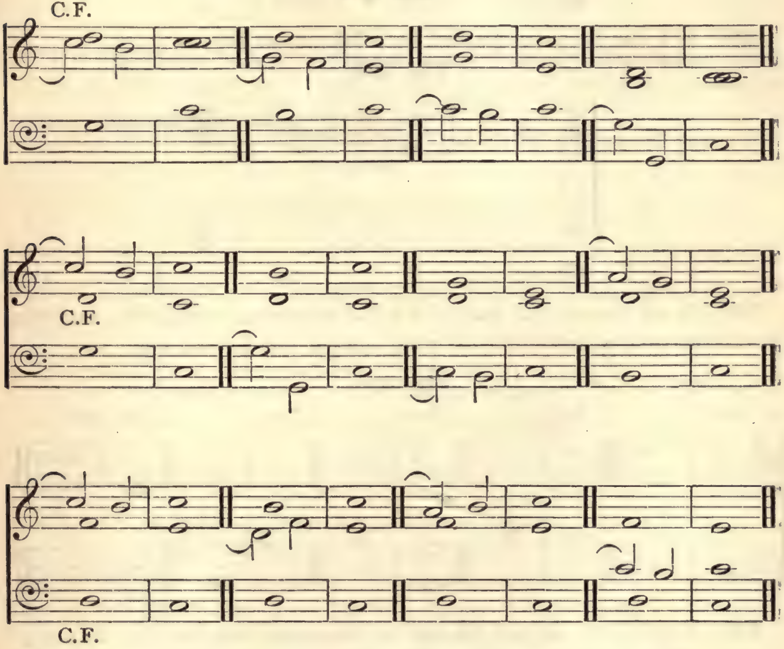

R.H. Swell Reed
L.H. Choir Flute.
Andante.
Ped 16 & 8 ft.
Gt., 8 ft.
Swell Oboe.
Gt., L.H.

In this Trio for two manuals and pedal, the Third Species and "added part" in First Species have been made to change places for the sake of variety. The Canto Fermo is one of Cherubini's longer subjects—consisting of 32 bars in its original semibreve notation. It is here treated as a short exercise of 11 bars.

THREE-PART COUNTERPOINT WITH THE FOURTH SPECIES.

508. Like the preceding Species, this can also be practised in the six ways described in § 485; and its first note can be chosen according to the formulæ given in § 489. Choice of a cadence may be made from the following:—

Fig. 321.

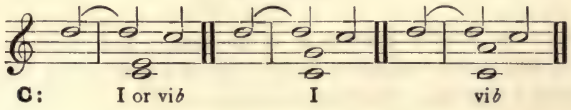


509. The Fourth Species melody is to be written entirely according to the rules already given in Chapter XII for two-part counterpoint.

510. It may be well to tabulate and remember the notes which accompany the various suspensions.

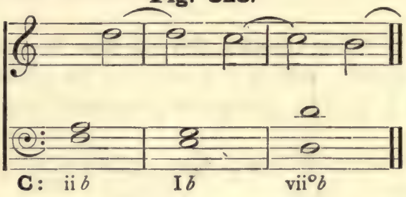
511. 9–8 may be accompanied by a 3rd, a 5th, or a 6th:—

Fig. 322.



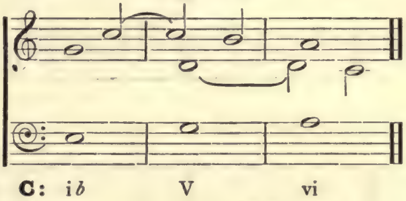
512. 7–6 can be accompanied by a 3rd, or an 8ve:—

Fig. 323.



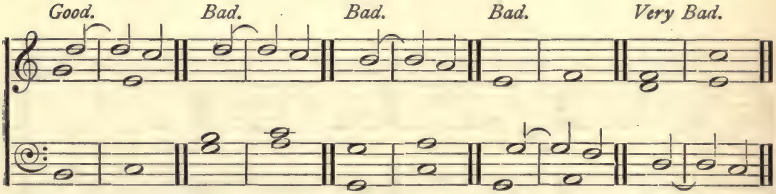
513. 4–3 can be accompanied by a 5th, or an 8ve:—

Fig. 324.



514. In no case except that of the 9–8 suspension (Fig. 325) may the 8ve to the note of resolution be sung against the discord itself:—

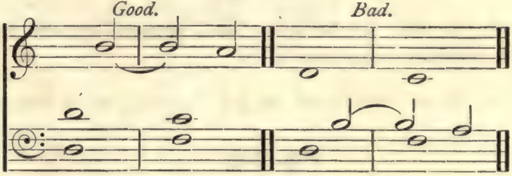
Fig. 325.



515. Needless to say, no discord of suspension can itself be doubled.

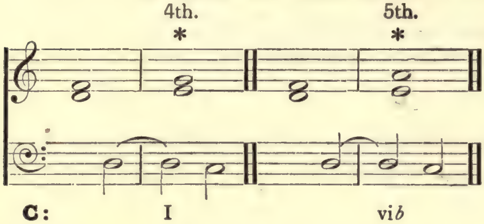
516. When a 4–3 is used over the subdominant, the 4th (leading note) and the 5th (tonic) should be kept at least a major 7th apart:—

Fig. 326.



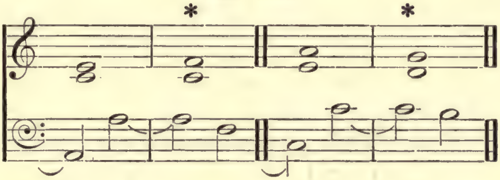
517. When the Fourth Species is in the bass, a 2–3 must be accompanied by a 4th, if the resolution is the root of a triad; but by a 5th, if the resolution is the bass of a first inversion:—

Fig. 327.



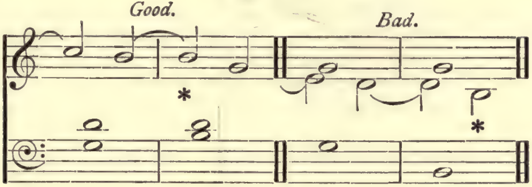
518. When the Fourth Species is in the bass, the two upper voices may sing the interval of a 4th, because the second minim represents the actual (but delayed) harmony note :—

Fig. 328.



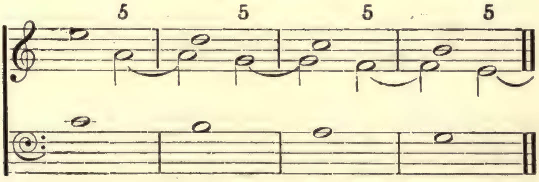
519. The leading note may be doubled, when in the Fourth Species it is sung as a syncopated concord, while another voice sings it on the accent :—

Fig. 329.



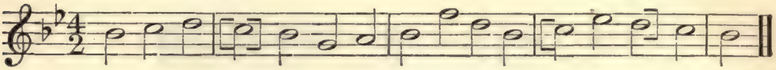
520. It is contrary to modern academic custom for consecutive 8ves or 5ths to occur between the second minims in successive bars, although this is frequently done by polyphonic composers of the 16th and 17th centuries :—

Fig. 330.

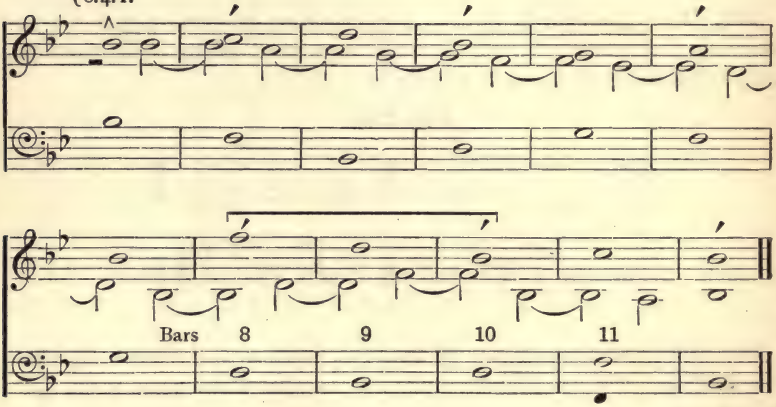


WORKED EXAMPLES IN THE FOURTH SPECIES.

The Canto Fermo upon which the next three Exercises are founded (Cherubini, Subject 30) appears to be an abbreviation of the last two strains of the "Old 100th Psalm":—

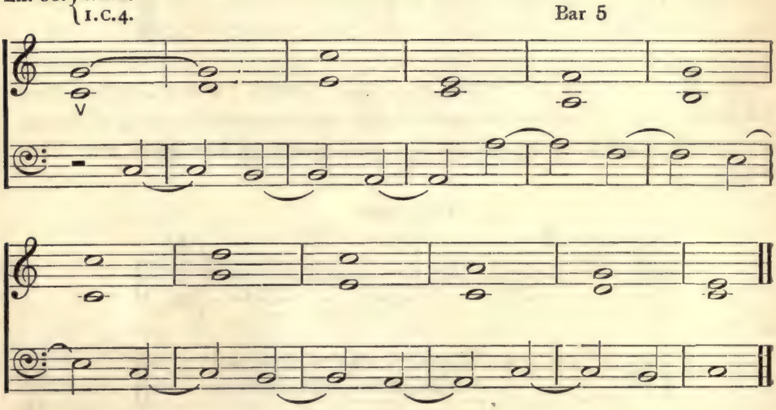


Ex. 95. {S. A. B.
C. 4. I.



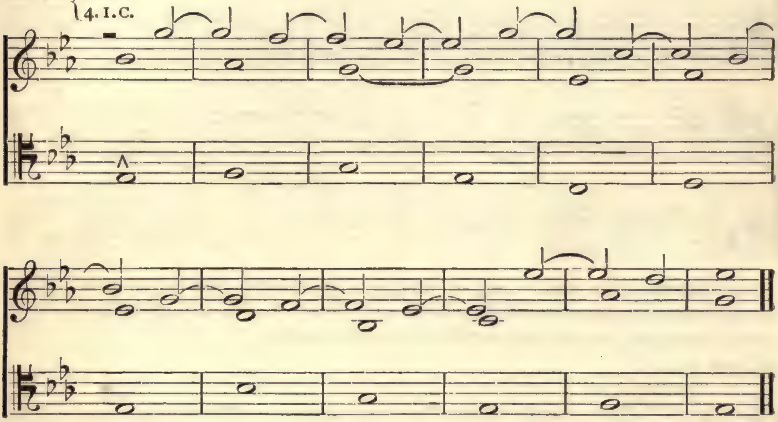
In Exercise 95, bars 8, 9 and 10 have the same tonic harmony in order to maintain unbroken the Fourth Species syncopation. But bar 8 is accented, and bar 10 simply repeats the harmony of the previous accented bar. In bar 11, the lower F can be taken in the bass—if the descending leap of a major 6th be considered unobjectionable—in order to avoid similar motion to a perfect 5th between the extreme parts.

Ex. 96. {S. A. B.
I. C. 4.



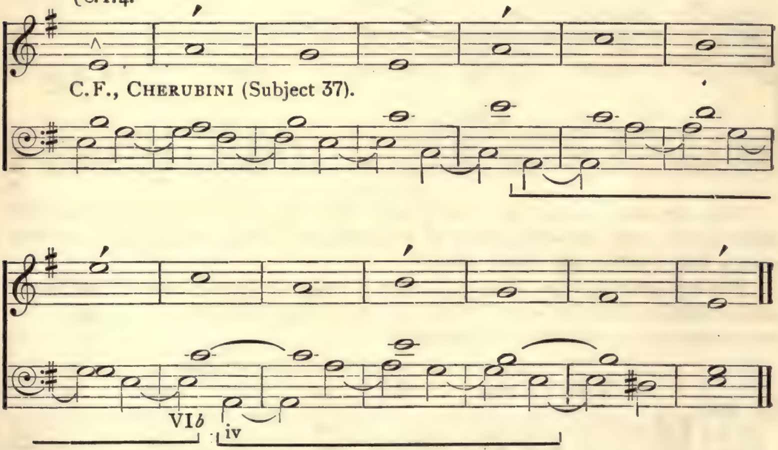
In Exercise 96, the unison on the first beat of bar 5 may be condoned in the Fourth Species, since something more or less of an unfinished character is naturally expected there.

Ex. 97. {S.A.T.
4.I.C.



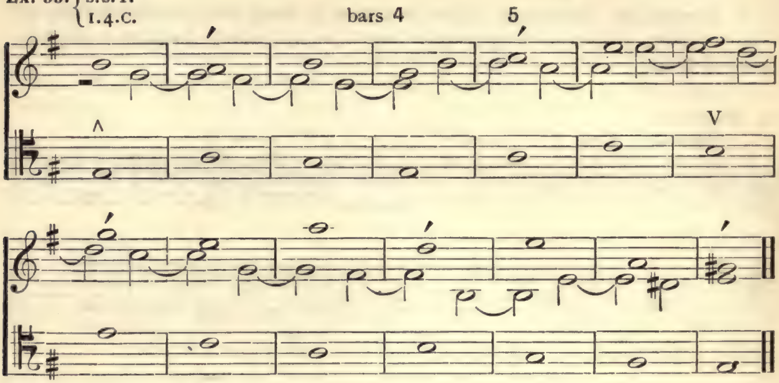
Exercise 97 exemplifies the need for spreading the Fourth Species over a fairly wide melodic range, in order to secure melodic variety and interest.

Ex. 98. {S.T.B.
C.I.4.



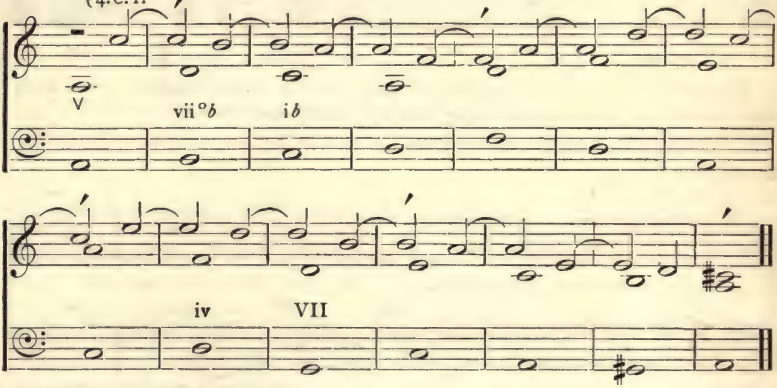
In Exercise 98, the brackets indicate the slight use made of the *basso ostinato* or "ground bass" principle, *viz.*, taking the bass over the same ground twice, with a different harmonic and melodic treatment for the repetition.

Ex. 99. {S.S.T. / I.4.C.



In Exercise 99, bars 4 and 5 exhibit a convenient crossing of parts. The top part remains stationary whilst a lower part crosses it, and, during the syncopation of the lower part, the top part regains its normal position.

Ex. 100. {S.A.B. / 4.C.I.

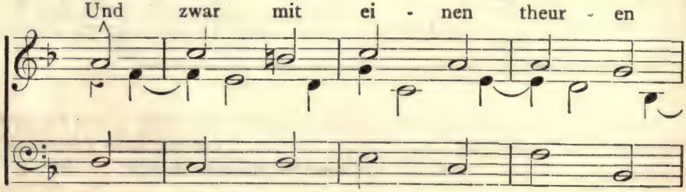


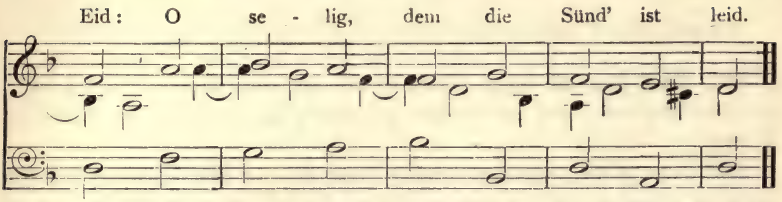
N.B.—In any Exercise in a minor key, when the top part concludes with the third of the tonic, as in Exercises 99 and 100, a "Tierce de Picardie" cadence always has a remarkably good effect.

The next group of three Exercises—each of which is founded on the last line of another familiar Chorale—may be described as forming the student's next step in the art of *independent orchestral accompaniment*.

C.F., *Vater unser im Himmelreich. Chorale, 1539.*

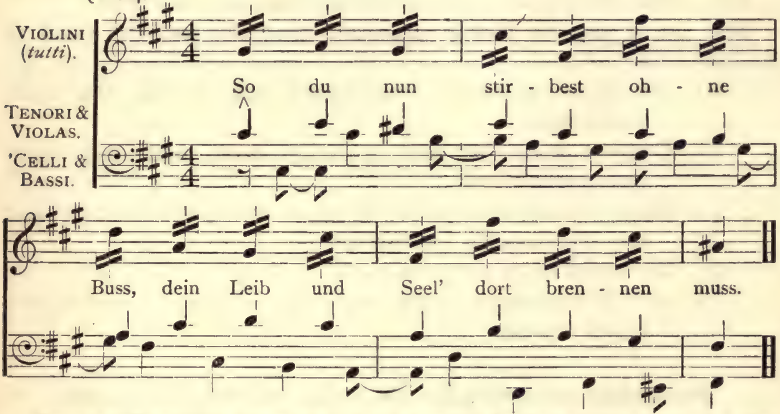
Ex. 101. {S.A.B. / C.4.I.




Eid: O se - lig, dem die Sünd' ist leid.

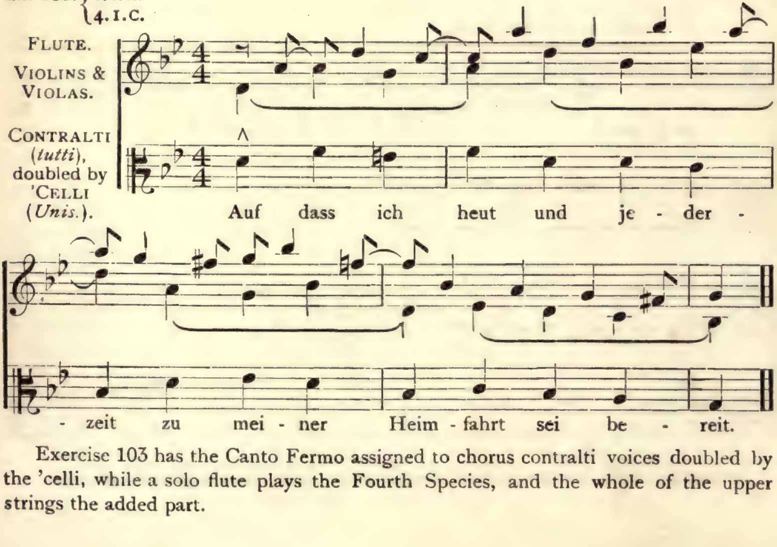
Exercise 101 is for chorus soprano voices, with the Fourth Species and an added First Species part designed for strings.

Ex. 102. S.T.B.
I.C.4.


VIOLINI (*tutti*).
TENORI & VIOLAS.
'CELLI & BASSI.
So du nun stir - best oh - ne
Buss, dein Leib und Seel' dort bren - nen muss.

Exercise 102 exhibits the use of a string tremolo for the added part against the Canto Fermo for chorus tenor voices, with the Fourth Species assigned to the string bassi.

Ex. 103. S.S.A.
4.I.C.


FLUTE.
VIOLINS & VIOLAS.
CONTRALTI (*tutti*), doubled by 'CELLI (*Unis.*).
Auf dass ich heut und je - der -
- zeit zu mei - ner Heim - fahrt sei be - reit.

Exercise 103 has the Canto Fermo assigned to chorus contralti voices doubled by the 'celli, while a solo flute plays the Fourth Species, and the whole of the upper strings the added part.

THREE-PART COUNTERPOINT WITH THE FIFTH SPECIES.

521. This, too, can be practised in the six ways described in § 485; and its first note can be chosen according to the formulæ given in § 489.

522. Any of the cadences already prescribed in this Chapter for the Second, Third, and Fourth Species (see §§ 490, 501, and 508) may be freely used with the special Fifth Species ornamental figures of melody shewn in Fig. 267, page 127.

523. There are absolutely no additional rules to be laid down.

524. But it may be freshly impressed upon the student's mind at this point that :—

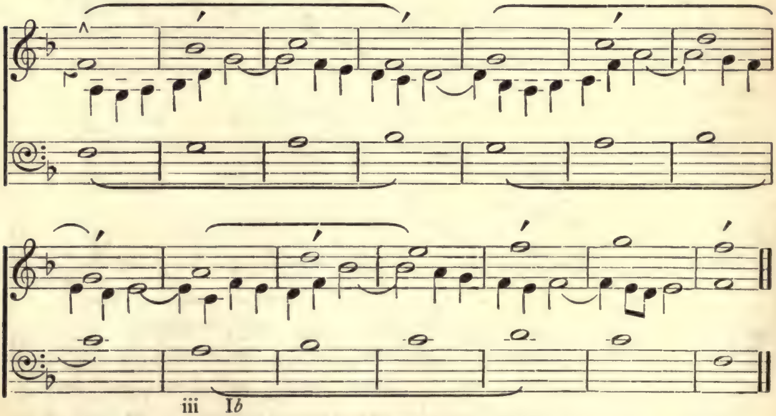
- (*a*) *Too* many successive syncopations are, to say the least, undesirable.
- (*b*) Quavers must be very sparingly used, and only upon unaccented beats.
- (*c*) Every consideration must be given to rhythmic variety and melodic elegance and interest.
- (*d*) No dotted notes are to be used.
- (*e*) After shorter notes at the beginning of a bar, no minim must be left untied.

WORKED EXAMPLES IN THE FIFTH SPECIES.

These three examples illustrate sequential Fifth Species treatment of a Cherubini Canto Fermo which is itself sequential.

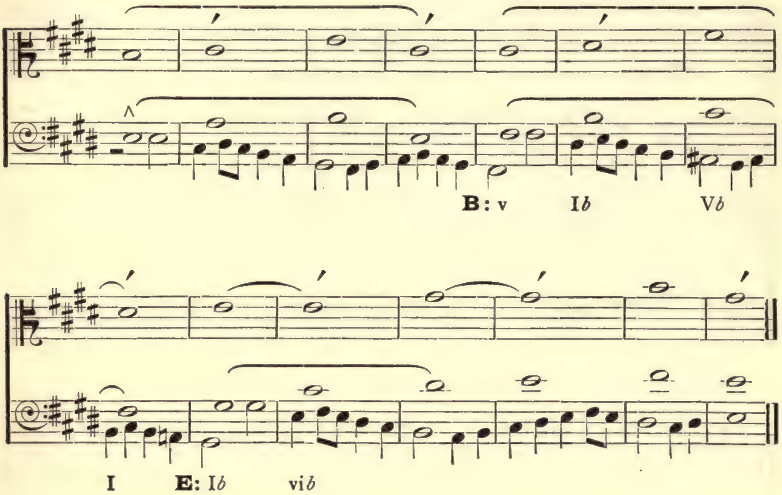
Ex. 104. S.A.T.
C.5.I.

C.F. CHERUBINI (Subject 34).



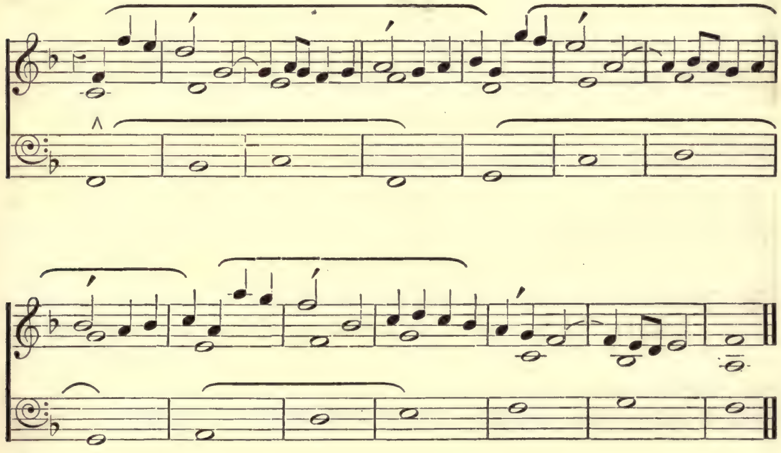
In Exercise 104, syncopations are placed at the junction of sequential phrases.

Ex. 105. A.T.B.
I.C.5.



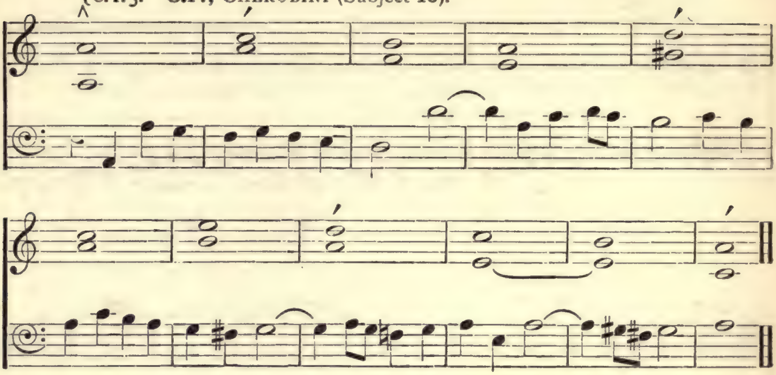
In Exercise 105, a Fifth Species counterpoint has been here devised with not a single syncopation.

Ex. 106. S.A.B.
5.I.C.

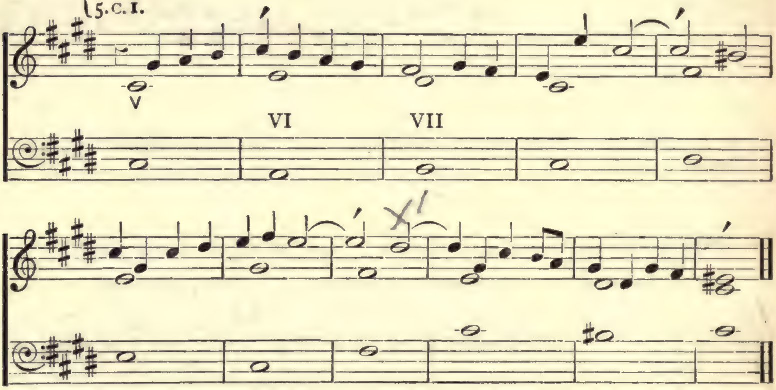


In Exercise 106, syncopations are placed in the middle of the sequential phrases.

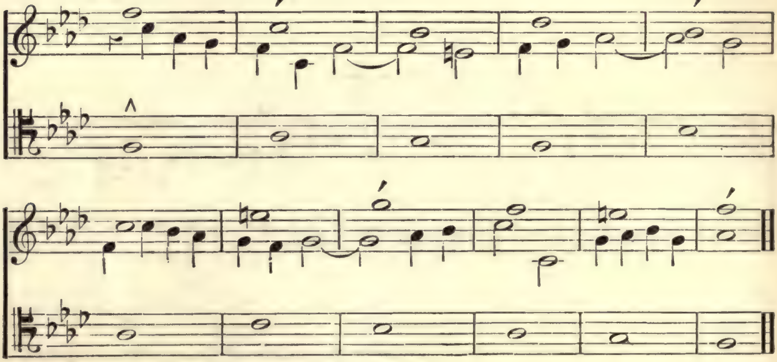
Ex. 107. {S.A.B. / C.1.5. C.F., CHERUBINI (Subject 16).



Ex. 108. {S.A.B. / 5.C.1.



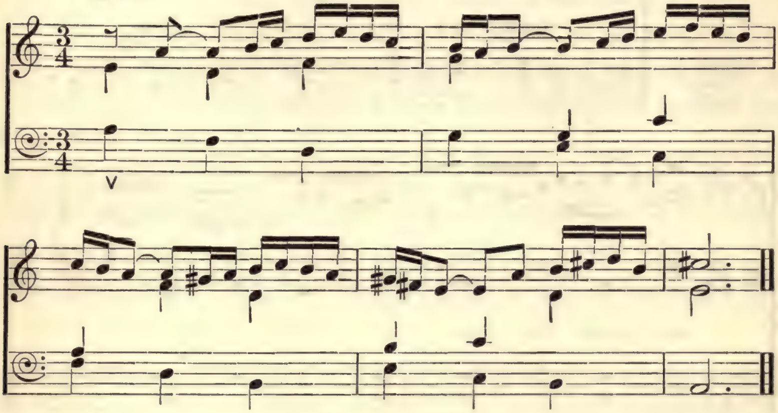
Ex. 109. {S.S.T. / 1.5.C.



The above group of three Exercises on Cherubini's 16th Subject (in triple bar rhythm) may be said to exemplify that sparing use of syncopations which ought to characterize all good Fifth Species writing.

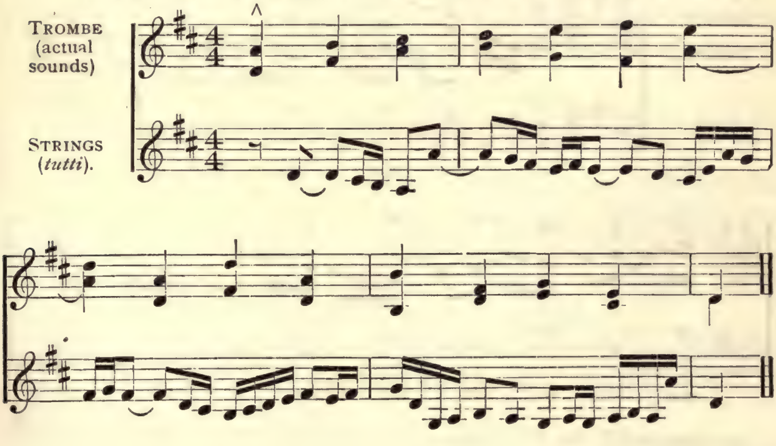
Here is a short Exercise on Cherubini's 44th Subject which is in strict sequence throughout. The Fifth Species, however, is in *free* sequential style only:—

Ex. 110. {S. A. B. / 5. I. C.} IN THE STYLE OF A HARPSICHORD LESSON.



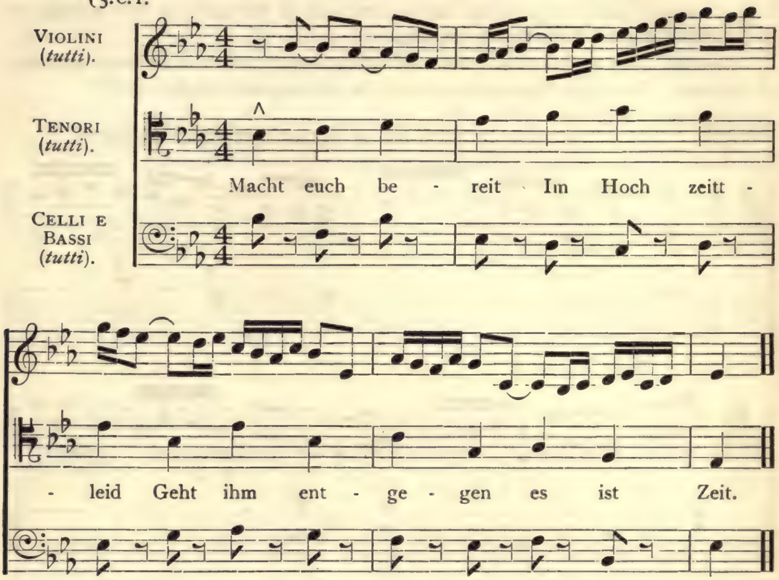
In the next group of three Exercises a further step in the training-school for the art of independent orchestral accompaniment is exemplified:—

Ex. 111. {S. A. A. / C. I. 5.} For Two Trumpets, with Fifth Species for Unison Strings (Violins and Violas and Celli). C.F. last two lines of *Wachet auf*.



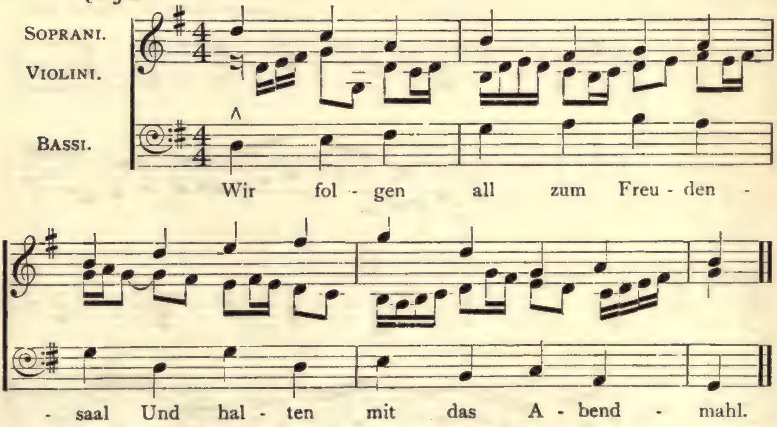
In Exercise 111, the trumpets may be supposed to be doubling two soprano voice parts in a score.

Ex. 112. {S.T.B.
5.C.I.


VIOLINI (tutti).
TENORI (tutti).
CELLI E BASSI (tutti).
Macht euch be - reit Im Hoch zeitt - - leid Geht ihm ent - ge - gen es ist Zeit.

In Exercise 112, the added part is given in detached notes for string bassi.

Ex. 113. {S.A.B.
I.5.C.


SOPRANI.
VIOLINI.
BASSI.
Wir fol - gen all zum Freu - den - - saal Und hal - ten mit das A - bend - mahl.

In Exercise 113, the Fifth Species instrumental part is played between two vocal parts, soprano and bass, each of which is doubled by strings.

CHAPTER XV.

COUNTERPOINT FOR FOUR VOICES WITH NOT MORE THAN ONE PART MOVING IN NOTES SHORTER THAN THOSE OF THE CANTO FERMO.

525. Under the above-named conditions, an exercise in four parts consists of :—

(*a*) The Canto Fermo.
(*b*) A part written in one of the Five Species.
(*c*)
(*a*) } Two parts always written in the First Species.

526. The rules for two-part counterpoint remain in force for the conduct of the part in moving-notes with respect to the bass and *vice versa.*

527. The voices usually written for in a four-part score are those of the ordinary mixed choir. (See Chapter I, § 6, page 2).

528. For the purpose of gaining facility in writing for choirs consisting exclusively of female or of male voices, a few exercises may be done for S.S.A A. and T.T.B.B.

529. The harmonic basis must still consist of only triads and first inversions.

530. The addition of the fourth voice helps largely towards making the harmony more complete, without creating extra difficulty in part-writing.

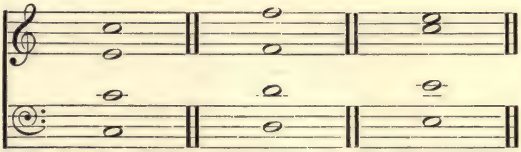
531. It is highly desirable that every chord sung on the first beat of the bar should consist of four notes of different pitch.

532. An unavoidable unison has a less objectionable effect between two lower parts than between two upper ones: it must always be approached by contrary motion.

533. In order to secure four notes of different pitch for the concluding chord of an exercise, the leading note, if it moves away downwards from the tonic, may fall to the fifth of the final chord.

534. An incomplete four-part chord usually consists of $\substack{8\\8\\3}$, $\substack{8\\3\\3}$ or $\substack{8\\8\\6}$ from the bass :—

Fig. 331.



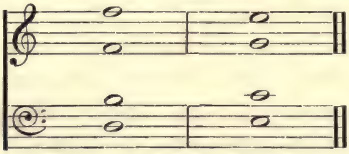
C: i *or* vi*b* ii *or* vii°*b* **a:** Bare sixth.

535. As a rule, the best notes to double—whether as the root or 3rd of a triad—are the tonic, dominant and subdominant of the key.

536. In the chords vii°*b*, and ♯ vii°*b* the bass note is the best one to double.

537. It should rarely be necessary to double the major 3rd of a root; but when this is unavoidable, care should be taken to approach both notes of the doubled 3rd by step, and by contrary motion :—

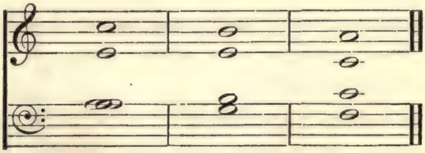
Fig. 332.



C: vii°*b* I*b*

538. The leading note should not be doubled when it is felt to be the 3rd of the dominant triad: as the 5th of the mediant root it is sometimes capable of being doubled with good effect, if both parts proceed but by step and by contrary motion :—

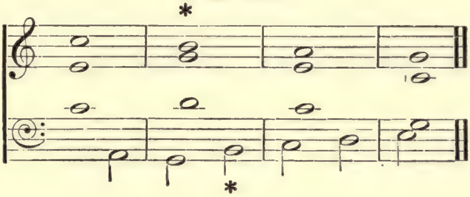
Fig. 333.



C: vi iii*b* IV

539. Occasionally, too, when the Second Species is in the bass the leading note may be doubled—even in dominant harmony—by oblique motion :—

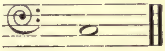
Fig. 334.



540. The four voices engaged in the exercises should be kept as nearly as possible *equidistant.*

541. If a wide harmonic interval exist anywhere in a chord it should lie between the two lowest parts, and rarely between two upper voices.

542. The tenor should not be kept too close to the bass when the latter goes below :—



543. The rules concerning consecutive 8ves and 5ths and exposed 8ves and 5ths are the same in Four-part, as in Three-part Counterpoint.

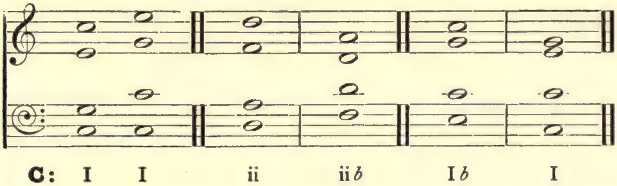
544. The upper parts may be allowed to cross occasionally, but as a rule, no part should cross the bass, except perhaps when writing for S.S.A.A. or T.T.B.B.

545. Overlapping of parts may be tolerated under the conditions named in § 483, page 146.

546. A continuous succession of 3rds or 6ths between any two parts in the First Species may well be avoided.

547. When the same harmony is repeated in two successive bars of First Species, at least three of the parts should move :—

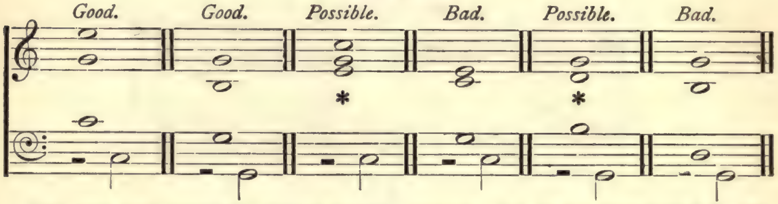
Fig. 335.



548. In any part in the First Species, no note may be repeated or sustained at the same pitch for more than two bars in succession.

549. When the Bass has the Second, Third, Fourth or Fifth Species and begins with a rest, it is better for the Tenor to begin with the root of the chord :—

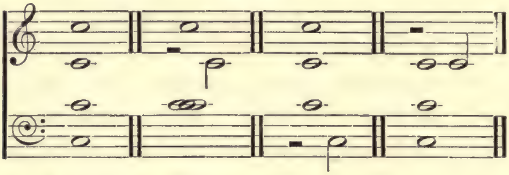
Fig. 336.


Good.
Good.
Possible.
Bad.
Possible.
Bad.
*
*

The part next above the bass *may* begin with the 3rd of the root as at * *, but *never* with the 5th of the root.

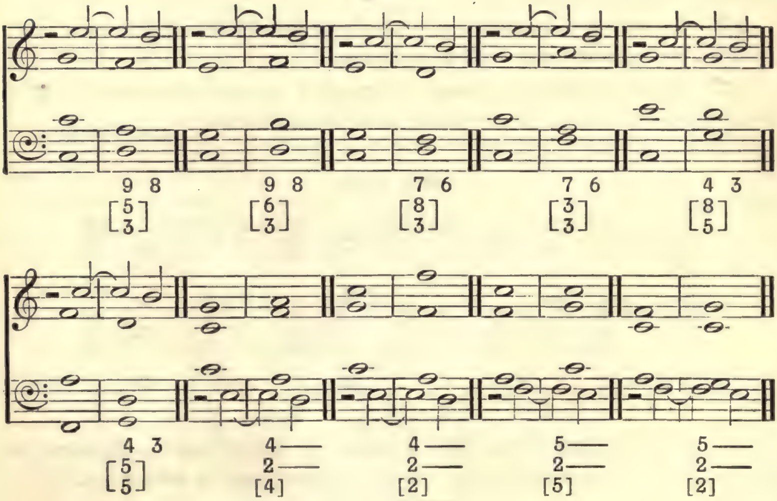
550. If necessary, all four parts may begin with 8ves and unisons only :—

Fig. 337.



551. In the Fourth Species, the various suspended discords may be thus accompanied :—

Fig. 338.


9 8
[5 3]
9 8
[6 3]
7 6
[8 3]
7 6
[3 3]
4 3
[8 5]
4 3
[5 5]
4— 2— [4]
4— 2— [2]
5— 2— [5]
5— 2— [2]

552. Rarely, indeed, is it necessary to sing a note of resolution (or its 8ve) simultaneously with a suspended discord itself. When such an exceptional case presents itself—perhaps to avoid breaking a Fourth Species syncopation—great care should be taken to approach such a doubled note of resolution by step, and in a direction contrary to that in which the discord is approached.

553. Any Canto Fermo is capable of being worked in the following twelve possible ways :—

	(1)	(2)	(3)	(4)	(5)	(6)
Treble	Moving Notes	1st Sp.	1st Sp.	M.N.	1st Sp.	1st Sp.
Alto	1st Sp.	M.N.	1st Sp.	1st Sp.	M.N.	1st Sp.
Tenor	1st Sp.	1st Sp.	M.N.	C.F.	C.F.	C.F.
Bass	C.F.	C.F.	C.F.	1st Sp.	1st Sp.	M.N.

(7)	(8)	(9)	(10)	(11)	(12)
M.N.	1st Sp.	1st Sp.	C.F.	C.F.	C.F.
C.F.	C.F.	C.F.	M.N.	1st Sp.	1st Sp.
1st Sp.	M.N.	1st Sp.	1st Sp.	M.N.	1st Sp.
1st Sp.	1st Sp.	M.N.	1st Sp.	1st Sp.	M.N.

554. When the Canto Fermo is in the Bass, write first the part with moving-notes, and then add one by one the two parts in First Species, beginning with the top part.

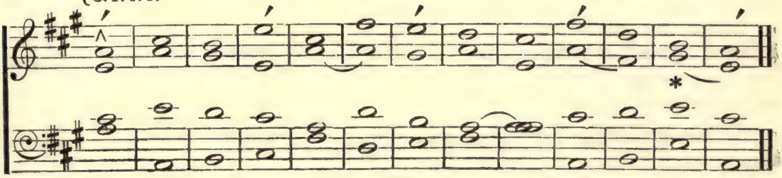
555. When the Canto Fermo is in an upper part, write first the Bass part in any case. Then, add the part with moving-notes, and lastly the remaining part in the First Species.

556. The following worked examples will exhibit many points of interest not previously touched upon in this chapter.

WORKED EXAMPLES IN THE FIRST SPECIES.

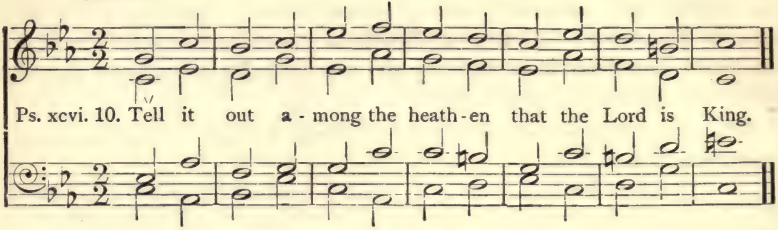
Four Exercises on Cherubini (Subject 2) in Major and Minor Keys.

Ex. 114. {S.A.T.B. / C.I.I.I. In Triple rhythm.

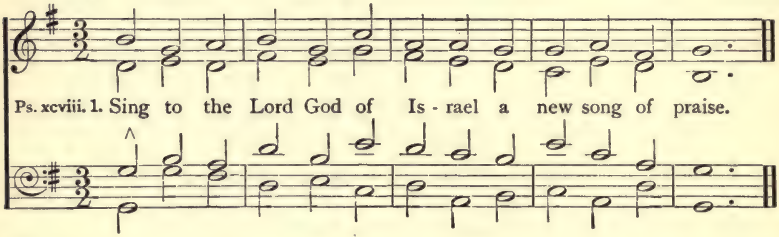


* Leading note descends in a downward sequential figure.

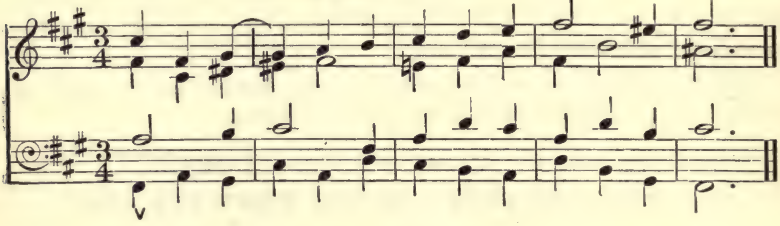
Ex. 115. S.A.T.B. / I.C.I.I. In Duple rhythm.


Ps. xcvi. 10. Tell it out a - mong the heath - en that the Lord is King.

Ex. 116. S.A.T.B. / I.I.C.I. In Triple rhythm.


Ps. xcviii. 1. Sing to the Lord God of Is - rael a new song of praise.

Ex. 117. S.A.T.B. / I.I.I.C. In Triple rhythm: with a continuous and complete scale-passage in the top part.



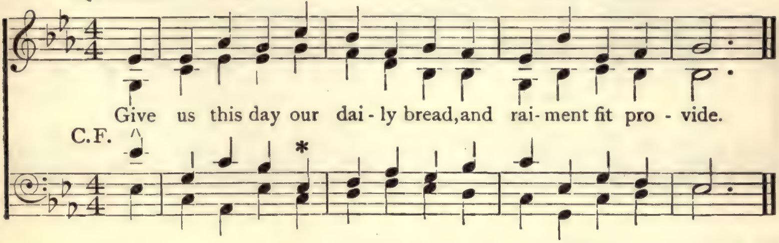
This group of four exercises may serve to shew perhaps what may be got out of a single Canto Fermo in the way of *rhythmical variety.*

In Exercise 114 the leading note is made to descend to the 5th of the tonic chord in order to maintain a melodic figure in the Alto part. This is a licence which should very rarely be made use of. It is merely given here in order to shew what is possible rather than invariably desirable.

In Exercise 115 the Tenor part ends crossed above the Alto. This may frequently happen when the Canto Fermo is in the Alto part.

In Exercises 116 and 117 observe that no note is repeated in any part for more than two chords in succession.

Ex. 118. S.A.T.B. / I.I.C.I. On the Hymn Tune, "STOCKTON" (last two strains).

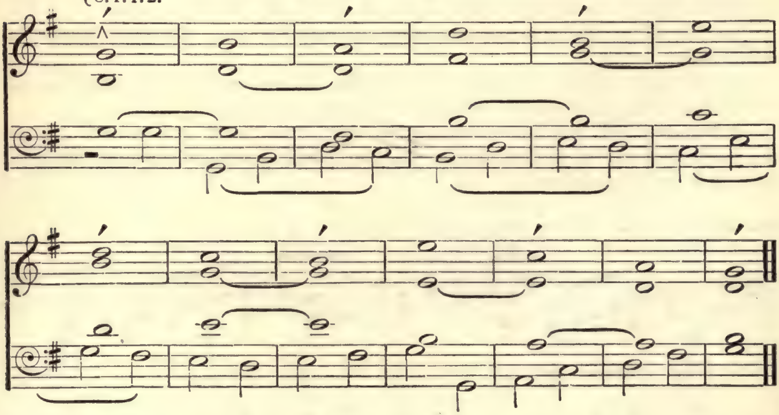

Give us this day our dai - ly bread, and rai - ment fit pro - vide.
C.F.
*

It sometimes happens—as at *—that it is next to impossible to avoid a rather wide interval—such as a 10th, for example—between two upper parts, especially when the Canto Fermo is in the Tenor, and makes a sudden dip down to a somewhat low note. In such a case, it is highly desirable to recover the proper balance of parts as speedily as may be.

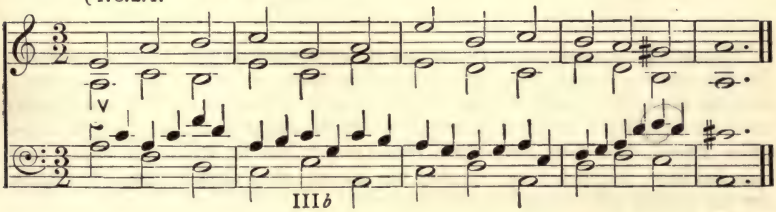
WORKED EXAMPLES IN THE SECOND SPECIES.

Four Exercises on CHERUBINI (Subject 2), in Major and Minor Keys.

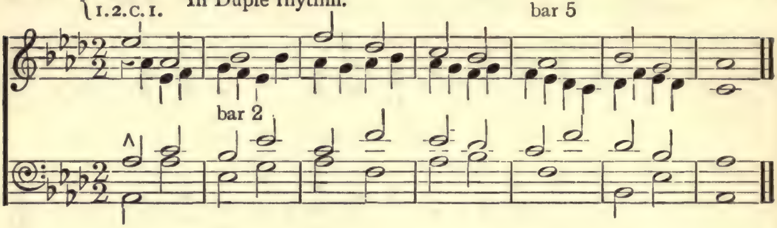
Ex. 119. S.A.T.B. / C.I.I.2. In Duple rhythm, with sequential treatment of Second Species.



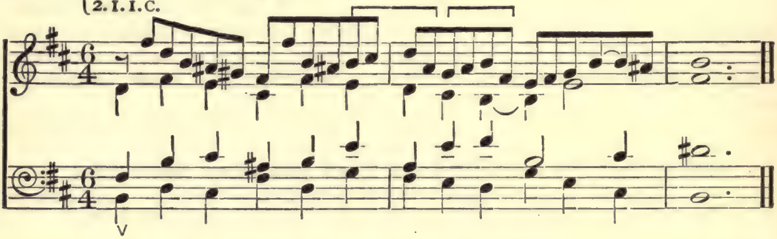
Ex. 120. S.A.T.B. / I.C.2.I. In Triple rhythm.



Ex. 121. S.A.T.B. / 1.2.C.1. In Duple rhythm.



Ex. 122. S.A.T.B. / 2.1.1.C. In Compound Duple rhythm.



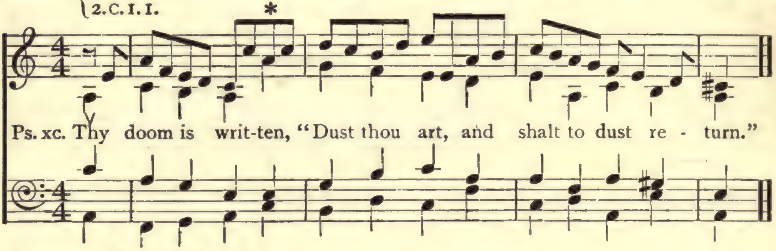
The above group of exercises will again serve to illustrate what variety of treatment is possible from different rhythmical uses made of the same Canto Fermo.

Exercise 119 is written in ordinary academic notation, with the Canto Fermo in semibreves.

In Exercises 120–2 the part in the Third Species may be considered as an instrumental one, against three other parts designed for voices.

In Exercise 121, bar 2, an accented harmony is repeated in an inverted shape on the unaccented half of the bar, and in bar 5 the harmony may be construed either as vi to IV*b*, or vi throughout.

Ex. 123. S.A.T.B. / 2.C.1.1. On the first and last strains of "S. MARY'S" Tune.

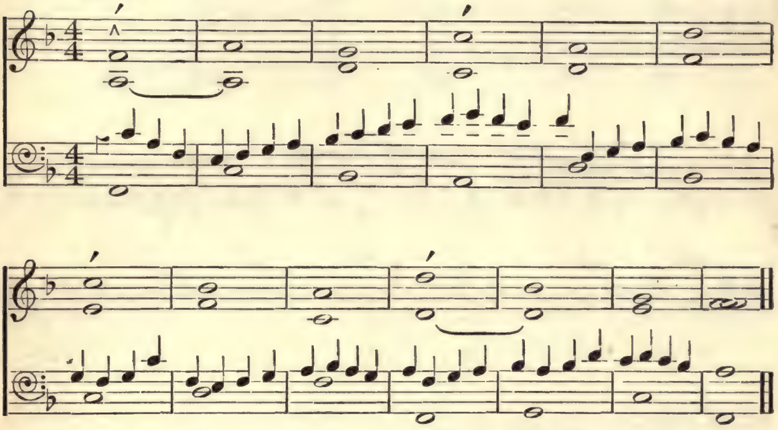

*
Ps. xc. Thy doom is writ-ten, "Dust thou art, and shalt to dust re - turn."

This is yet another study in the art of *independent orchestral accompaniment.* The top part may be read as designed for all the upper strings in unison, the three lower parts as if for Chorus voices. In the chord marked * there is considerable width between two inner parts, owing to the sudden rise of an 8ve on the part of the Canto Fermo. To have caused the Tenor part to rise an 8ve as well would have been awkward, and would have spoiled the melodic flow of that part. The lesser evil was to have *one* "badly balanced" chord.

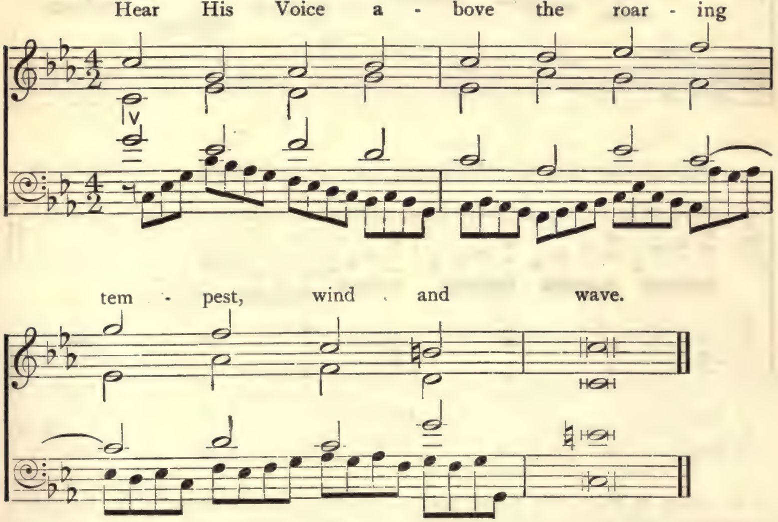
WORKED EXAMPLES IN THE THIRD SPECIES

Four Exercises on CHERUBINI (Subject 2), in Major and Minor Keys.

Ex. 124. {S.A.T.B. / C.1.3 1. In Triple rhythm.

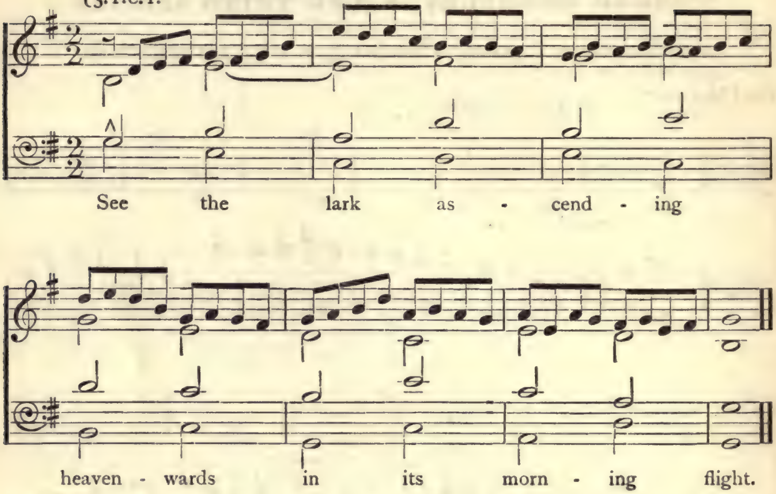


Ex. 125. {S.A.T.B. / 1.C.1.3. In Quadruple rhythm. (*Set at Durham, September, 1911*).

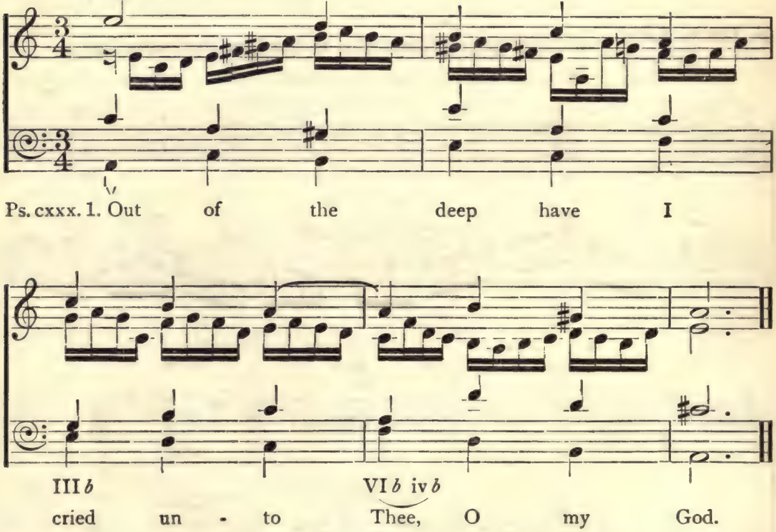

Hear His Voice a - bove the roar - ing
tem - pest, wind and wave.

In Ex. 125 the top part has a persistent scale-passage from the dominant to its 8ve.

Ex. 126. {S. A. T. B.
3. I. C. I. In Duple rhythm.

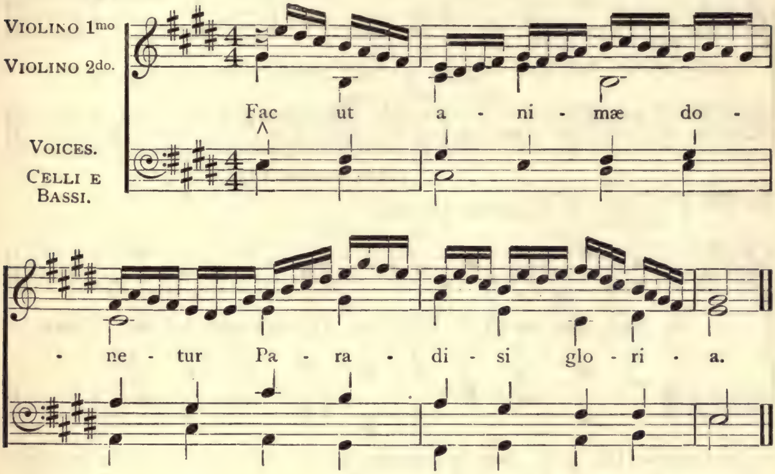

See the lark as - cend - ing
heaven - wards in its morn - ing flight.

Ex. 127. {S. A. T. B.
I. 3. I. C. In Triple rhythm.

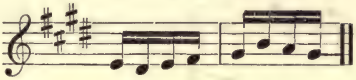

Ps. cxxx. 1. Out of the deep have I
III *b*
VI *b* iv *b*
cried un - to Thee, O my God.

In order to afford the Third Species sufficient melodic scope it is frequently necessary to cross the inner parts a great deal. This is clearly shown in the group of four exercises given above. Here again, the parts in the Third Species may be read as instrumental ones, the others as if designed for Chorus voices.

Ex. 128. {S.A.T.B. / 3.I.C.I. On "S. JOHN'S" Tune (first two strains).


VIOLINO 1mo
VIOLINO 2do.
Fac ut a - ni - mæ do - ne - tur Pa - ra - di - si glo - ri - a.
VOICES.
CELLI E BASSI.

This is an example of Third Species orchestral accompaniment to a unisonous tenor "lead" in a Chorus. Here, only the tenor part is vocal. It will be observed that the Third Species melody is largely composed of developments of the two melodic figures :—

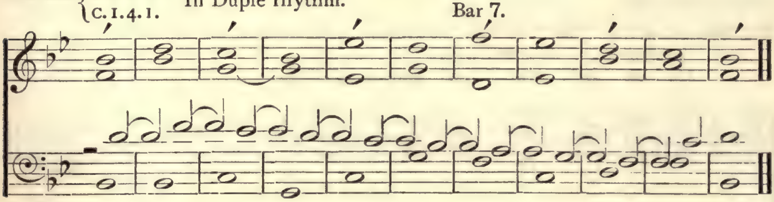


It is well in accompaniments of this kind not to use too many melodic figures. Continuity, coherency and homogeneity are the three things to strive for.

WORKED EXAMPLES IN THE FOURTH SPECIES.

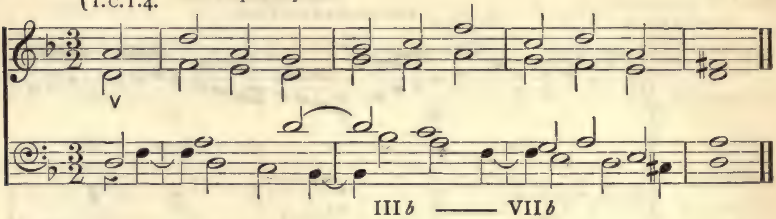
Four Exercises on CHERUBINI (Subject 16), in Major and Minor Keys.

Ex. 129. {S.A.T.B. / C.I.4.I. In Duple rhythm.

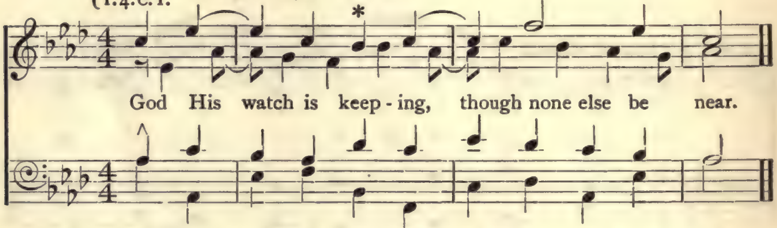


Exercise 129 exhibits, in bars 7 and 9, proper academic treatment of what is practically a second inversion. It occurs on the first beat of the bar, the fourth is previously prepared, and is resolved in the same bar in which it occurs. See Recommendation II, in *A Memorandum on Strict Counterpoint.*

Ex. 130. {S.A.T.B.
I.C.I.4. In Triple rhythm.

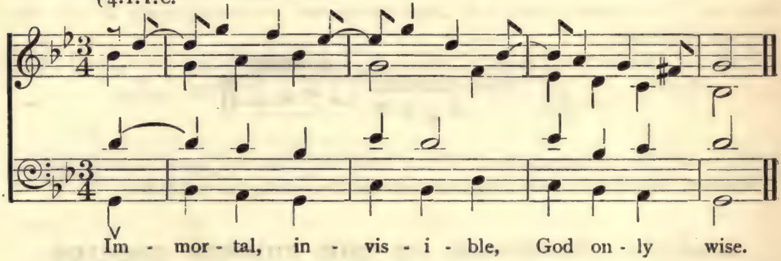


Ex. 131. {S.A.T.B.
I.4.C.I. In Quadruple rhythm.


*
God His watch is keep - ing, though none else be near.

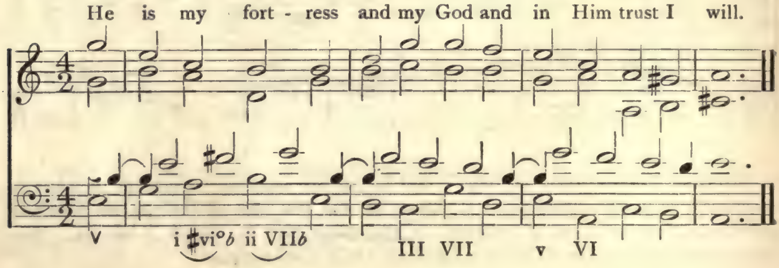
In Exercise 131, at ✱, 8ves by contrary motion between supertonic and submediant are preferred to a breach of syncopation.

Ex. 132. {S.A.T.B.
4.I.I.C. In Triple rhythm.


Im - mor - tal, in - vis - i - ble, God on - ly wise.

In the above group of four exercises, another of Cherubini's well-known subjects is submitted to rhythmical treatment of various kinds. Except in Exercise 129, which is in academic notation, the Fourth Species part may be regarded as an instrumental one.

Ex. 133. {S.A.T.B.
I.I.4.C. On "S. MARY'S" Tune (last two strains).
Ps. xci. v. 2.

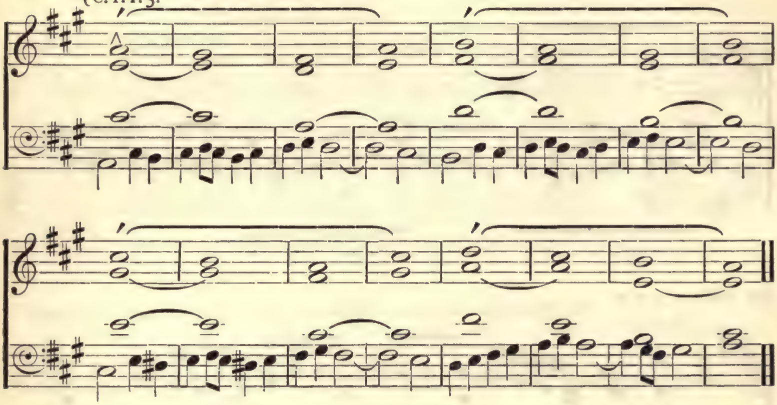

He is my fort - ress and my God and in Him trust I will.
i ♯vi°*b* ii VII*b*
III VII v VI

Exercise 133 exemplifies a strongly persistent Fourth Species 'Cello part written against a three-part vocal harmonization of a chorale in the bass. The three voice-parts may be taken as doubled by the strings in unison either in sustained or repeated notes.

WORKED EXAMPLES IN THE FIFTH SPECIES.

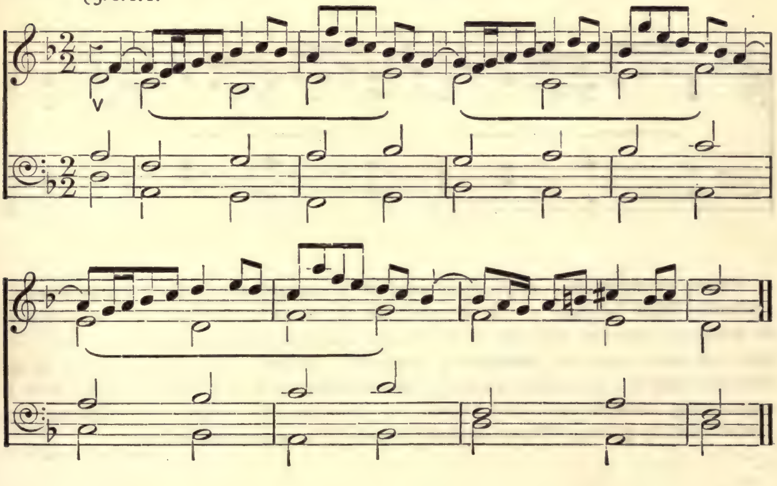
Four Exercises on a sequentially-constructed C.F., CHERUBINI (Subject 8) in Major and Minor Keys.

Ex. 134. {S.A.T.B. / C.I.I.5. In Quadruple rhythm.

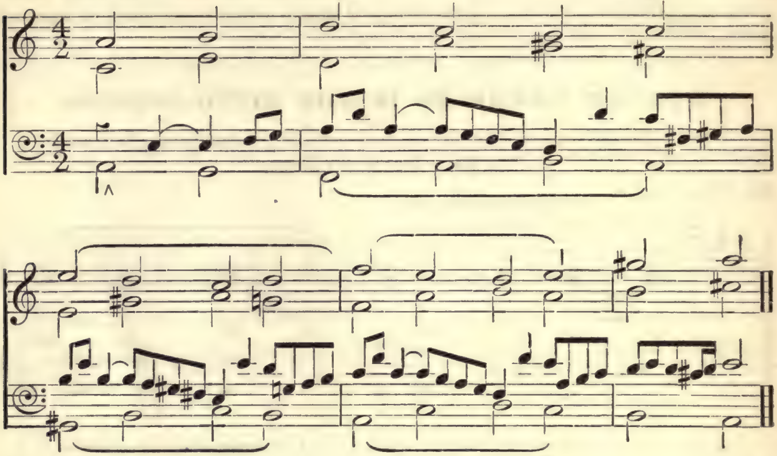


The two accidentally raised D's in the bass may be regarded as diatonic in the key of C♯ minor.

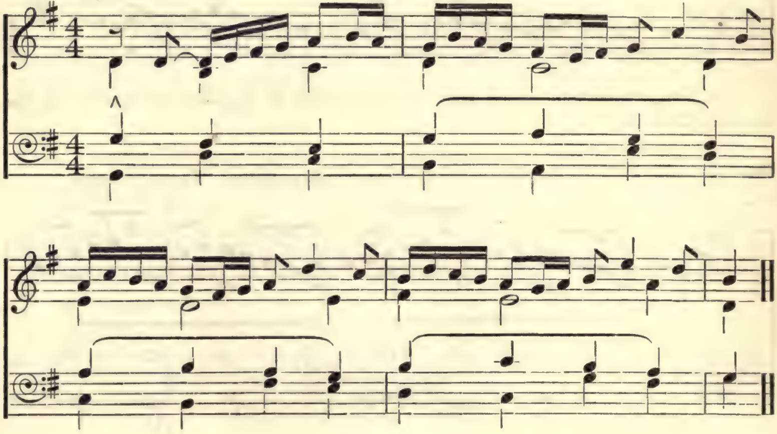
Ex. 135 {S.A.T.B. / 5.C.I.I. In Duple rhythm (differently accentuated : Iambic metre).



Ex. 136. {S. A. T. B. / I. I. 5. C.} In Quadruple rhythm (differently accentuated: Trochaic metre).

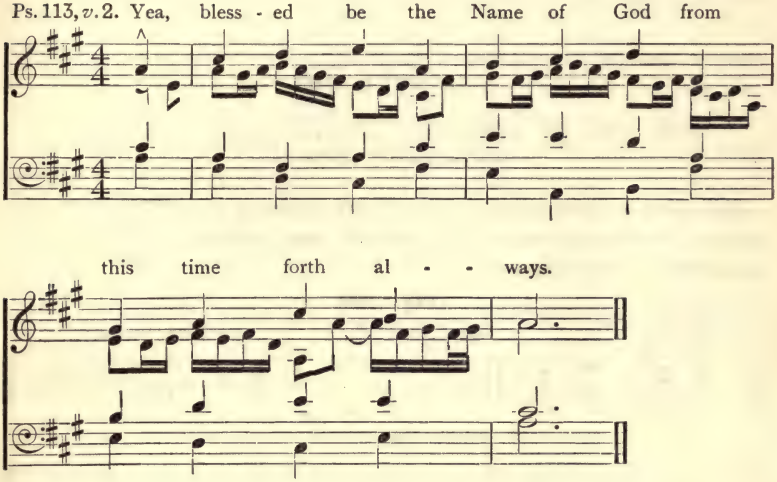


Ex. 137. {S. A. T. B. / 5. I. C. I.} In Quadruple rhythm (differently accentuated: Iambic metre).



Owing to difficulties which may arise in his treatment of the shortest notes in academic Fifth Species, it will be well for the student to write all his exercises in academic notation, with the Canto Fermo in semibreves, as in Exercise 134. He may then learn much by transcribing them into modern rhythmical notation as in Exercises 135–7. The above group of four exercises shew what may be done with a sequentially constructed Canto Fermo, by changing its metre from Trochaic to Iambic, and by getting different melodic phases of its sequential pattern.

Ex. 138. {S. A. T. B. / C 5. 1. 1. On "DUNDEE" Tune (altered), *as set at Durham, Sept., 1912.*


Ps. 113, v. 2. Yea, bless - ed be the Name of God from
this time forth al - - ways.

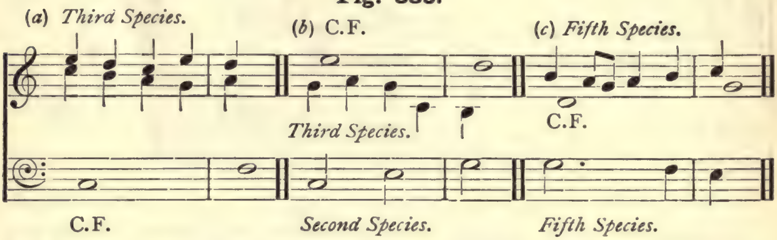
Exercise 138 may be regarded as an orchestrally treated accompaniment to a unisonous soprano "lead" in a chorus; the top part being the only one assigned to voices. But the voice part would require to be doubled instrumentally, in order to give complete harmony to the orchestra.

CHAPTER XVI.

THE USE OF COMBINED SPECIES IN THREE AND FOUR-PART SCORES.

557. Two or more parts, written in the same or in a different Species of notes shorter than semibreves, may be sung together, above, beneath, or around a Canto Fermo :—

Fig. 339.



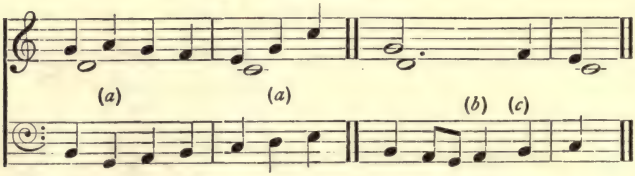
558. In a four-part score, one of the parts added to the Canto Fermo may be in the First Species, while each of the other added parts moves in notes shorter than semibreves (*i.e.*, in the Second, Third, Fourth or Fifth Species).

559. The first thing to be said about the obvious complication of texture involved in this kind of contrapuntal work is that *any Species used in combination with others must be governed by its own rules.* There must be no confusion of Species.

560. But, at the same time, every voice in the music, whilst duly preserving the character peculiar to the Species assigned to it, must "bear itself with courtesy and respect to the other voices engaged."

Thus, a dissonance between two parts must not be approached by leap, as at (*a*) (*a*) :—

Fig. 340.



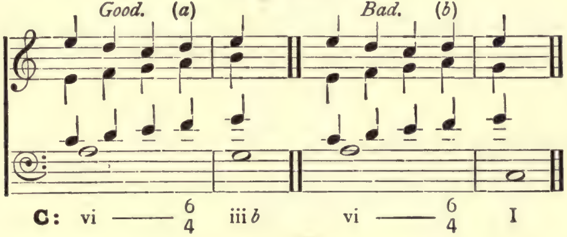
It can only be taken by oblique motion as at (*b*), or by contrary motion as at (*c*) ; in either case by step.

561. Every part in the score must also bear itself with due propriety and consideration, for the time being, towards the harmonic structure of the exercise.

562. There must be no harmonic confusion caused by two or more parts moving simultaneously in a rhythmic pattern more active than that of the Canto Fermo, and thus creating an effect on the ear of the listener as of two separate (and even conflicting) chords being sung together during the same bar.

563. In other words, whenever two or more parts in moving notes *seem* to create between them chords on the second, third, or fourth beats of the bar, which are more or less dissonant to the harmony established upon the first beat; great care should be taken to make all the notes which are heard sounding together on the fourth beat proceed properly and naturally to the notes of the chord sung on the first beat of the next bar:—

Fig. 341.



Here, at (*a*) the effect produced by the treble and tenor passing-notes on the fourth crotchet—all of which are quite properly treated—is that of a $\frac{6}{4}$ chord. The bass of this $\frac{6}{4}$ chord is quitted in the regular manner by step; hence the effect of the entire progression is *good.*

But at (*b*), although the treatment of the passing-notes in the moving parts of the bar is exactly the same as that at (*a*), the effect of the aural $\frac{6}{4}$ is *bad*, because the bass moves by skip.

564. In Combined Species the harmonic basis which determines the action of the moving parts in any bar must be as clearly defined as possible on the first beat of that bar.

565. Elsewhere in the bar—under favourable conditions—the moving parts may:—

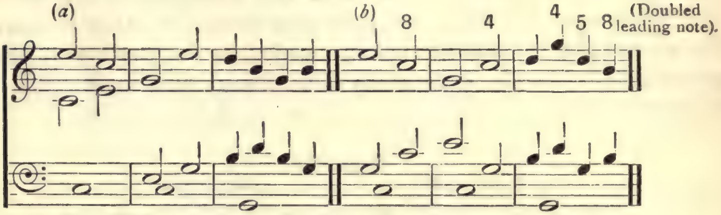
(*a*) Proceed together in bye-tones, or,

(*b*) A Third or Fifth Species auxiliary or passing-note may be sung against a Second Species harmony note or bye-tone, or against a Fourth Species minim of any kind. Or, (*c*) A Second Species passing-note may be sustained whilst a Third Species harmony note or bye-tone is sung against it on the fourth beat. Or,

(*d*) Second or Third Species auxiliary or passing-notes may be sung together in similar or in contrary motion.

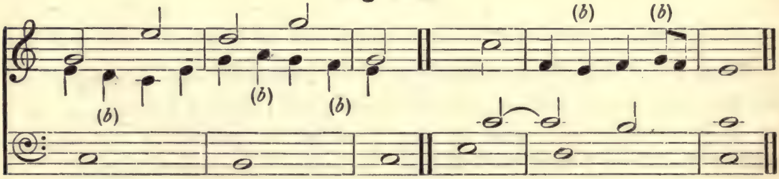
566. When bye-tones move together in either the Second or Third Species, care should be taken to make the moving parts observe First Species rules, such as the avoidance (after the first beat) of bare 8ves, 5ths and 4ths. Thus, (*a*) is better than (*b*) for this very reason :—

Fig. 342.



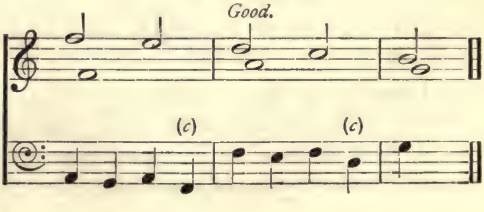
567. At (*b*) (*b*) (*b*) (*b*) (*b*) in Fig. 343, Third and Fifth Species passing and auxiliary notes are used with good effect against Second Species harmony notes and bye-tones and Fourth Species minims :—

Fig. 343.



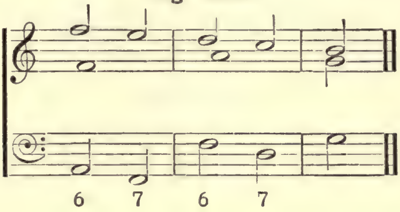
568. At (*c*) (*c*) in Fig. 344, a Second Species passing-note is sustained whilst a Third Species harmony note is sung against it, which forms the dissonance of a 7th :—

Fig. 344.



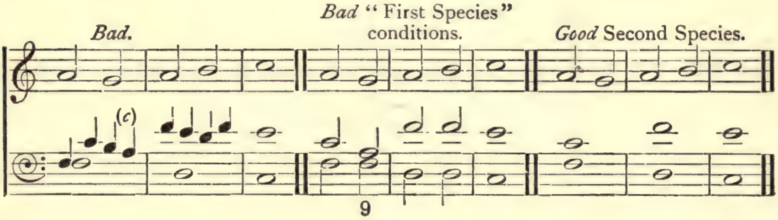
Here, the effect is quite good, because each of the Second Species passing-notes is resolved in a proper and natural manner, as if forming a portion of some *free harmonic progression* written in the "note against note" manner :—

Fig. 345.



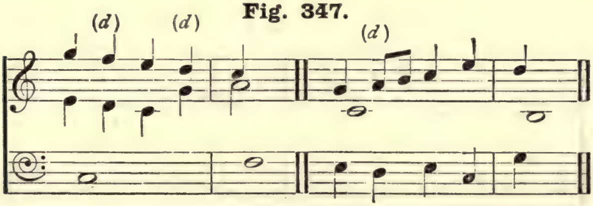
On the other hand, the following use of a Third Species harmony note (*c*) against a Second Species auxiliary note is *bad*, because, when the progression is reduced to "note against note" conditions, the interval of the 9th (rendered prominent to the ear by the 3rd in the tenor), is heard to be improperly resolved :—

Fig. 346.



569. As at (*d*) (*d*) (*d*) in Fig. 347, auxiliary and passing-notes are sung together both by similar and by contrary motion with good effect, because between them they follow the laws of good "note against note" two-part counterpoint :—

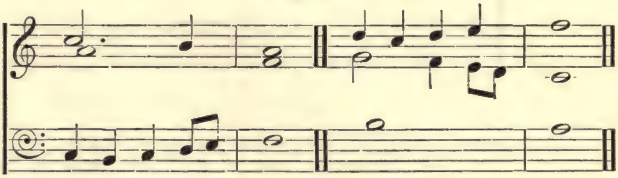
Fig. 347.



570. The principle which underlies all good effect resulting from combinations of the various moving-note species may, perhaps, be re-stated thus: Whenever a change of harmony takes place upon an accented beat, care must be taken to resolve, properly and naturally, all discords between the moving parts heard on the previous beat.

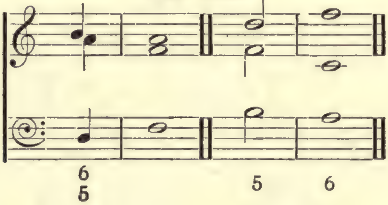
571. Because this principle is not carried out in the following progressions, the ear is not satisfied; although each individual part obeys the rules of its own particular Species :—

Fig. 348.



The fact is, that when reduced to "note against note" conditions, the parts are found not to bear themselves with that "mutual courtesy and respect" which the ear demands :—

Fig. 349.

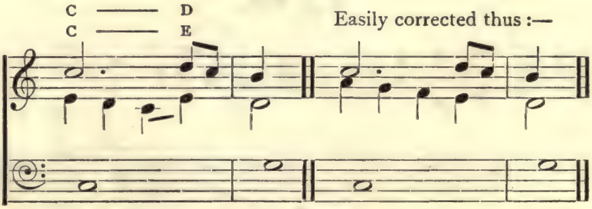


The ear will not tolerate the unresolved fifths in Fig. 349; each of which is dissonant to the root of its chord.

572. The late Prof. Macfarren had two terse rules which are truly invaluable for combination of Species :—

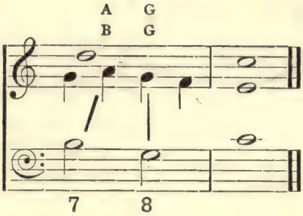
(i) Two notes of the same name sounded together should not proceed by similar motion to two notes in alphabetical order :—

Fig. 350.



(ii) Two notes in alphabetical order sounded together should not proceed by similar motion to two notes of the same name:—

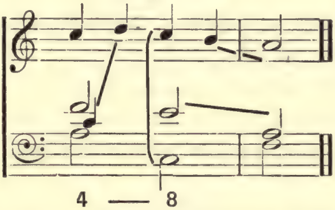
Fig. 351.



And out of this second rule grows another, which is equally valuable:—

(iii) No two parts may proceed to an 8ve by similar motion, when resolving a discord:—

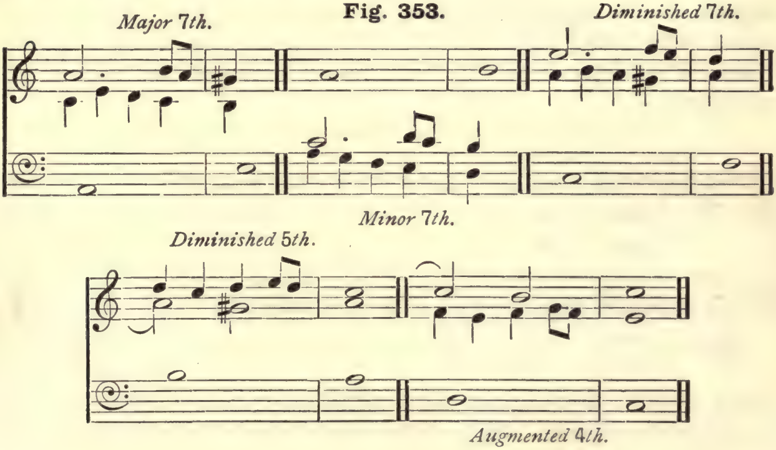
Fig. 352.



This produces what may be described as the worst form of "exposed 8ves."

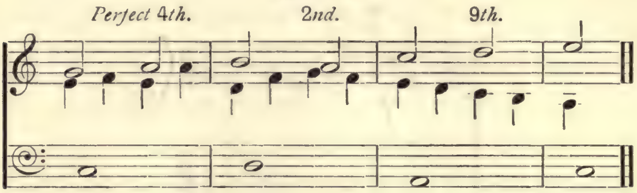
573. Two moving parts are allowed to approach any kind of 7th (major, minor, or diminished) or a diminished 5th or augmented 4th by step and by contrary motion:—

Fig. 353.


Major 7th.
Diminished 7th.
Minor 7th.
Diminished 5th.
Augmented 4th.

574. The effect produced by approaching other discords in this way (as perfect 4ths, 2nds or 9ths) can scarcely be considered satisfactory :—

Fig. 354.



Of these, the 2nd is the most objectionable, the 9th the least so, because of the persistent scale-passage in crotchets.

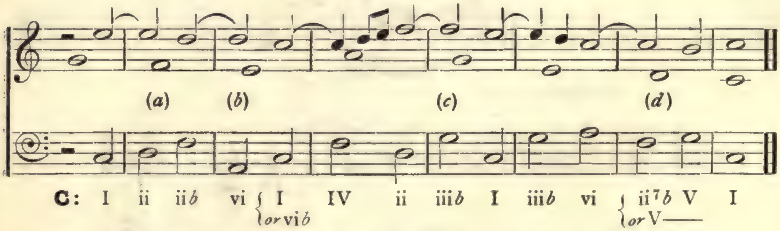
575. "Two chords may be used in a bar, although it is recognized that the use of one chord in a bar is often stronger in effect."—*Recommendation of a Memorandum on Strict Counterpoint*, issued by the Council of the U.G.M., May 1st, 1911.

576. But changes of harmony within the bar are only possible when but few parts of the score are in the First Species ; since it is obvious that any First Species note *must* be common to both of the two chords in the bar.

577. All changes of harmony should be made on the third beat of the bar.

578. The use of two harmonies in a bar is sometimes capable of producing effects apparently outside the harmonic basis of academic counterpoint. When the Second Species is combined with either the Fourth or the Fifth—the Second Species being in the bass—it frequently happens that a suspended discord, even though it may descend one degree with perfect regularity, will resolve upon quite an unexpected chord, in consequence of the bass having moved at the moment of resolution :—

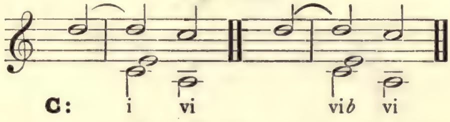
Fig. 355.



Thus, at (*a*) we get a suspended 9th resolved upon a first inversion of the triad against which it was struck. At (*b*) a 4–3 suspension above A in the bass is resolved upon the 8ve of the tonic triad, or upon the 8ve of the bass of the first inversion of the chord against which the suspension was struck. At (*c*) what sounds like a chord of the "dominant 7th" resolved upon the tonic triad, but which may be explained contrapuntally as a 7–6 suspension over the dominant resolved upon a different chord from that expected. At (*d*) we actually have what is called the "Added 6th" chord, which is the first inversion of the chord of the "Secondary 7th," on the supertonic of the key. But the harmonic basis of the last bar but one is really that of the dominant triad V, the F (first minim in the bass) is an ornamental unessential note (of the appoggiatura kind) consonant with the C.F., and moving by upward step to the essential note G. This use of the "Added 6th" will be more fully explained later on in this chapter.

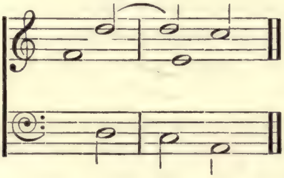
579. The progression in Fig. 356 may be regarded in more than one way. It may be explained (*a*) as a suspended 9th over the tonic triad, resolved on the 3rd of the submediant triad; or (*b*) as a first inversion of a 4–3 suspension on submediant harmony, resolved upon the root-position of its own chord:—

Fig. 356.



580. The 9th must never be prepared by an octave:—

Fig. 357.



581. There are ten ways of combining the various Species of Counterpoint in Three Parts. They are here given in the order of difficulty which they present to the average student:—

i Fifth and Fifth.
ii Fifth and Second.
iii Fifth and Third.
iv Fifth and Fourth.
v Third and Fourth.
vi Third and Second.
vii Second and Fourth.
viii Second and Second.
ix Third and Third.
x Fourth and Fourth.

582. In building up the score of an exercise in combined counterpoint it is better to write first (after the bass) that Species which is *less elastic* in character. For instance, if the Second and Third Species are to be combined, the Second may very well be written before the Third. For a similar reason, the Fourth may conveniently be written before the Second, and the Second, Third and Fourth before the Fifth.

(I)—COMBINATION OF TWO PARTS IN THE FIFTH SPECIES.

583. When two parts are in the Fifth Species, the shorter notes of the one should be written against the longer notes of the other. See Exercise 139, page 199.

584. A dotted minim may be allowed to begin a bar, provided the other Fifth Species part sings shorter notes against it, and—more particularly—moves to a fresh note on the third beat. See Fig. 358, (*a*).

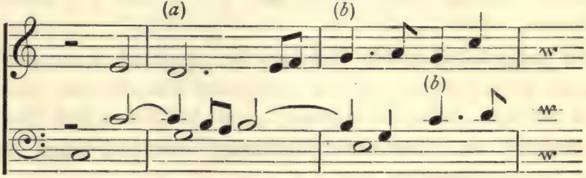


Fig. 358.

585. An unlawful percussion of a discord by leap:—

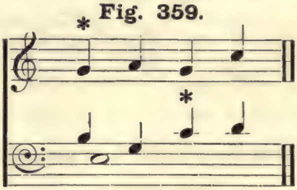


Fig. 359.

may be conveniently and artistically avoided by the use of a dotted crotchet on either the first or third beats of a bar, as at Fig. 358 (*b*) (*b*).

This is practically the only case in which a dotted crotchet is necessary or allowable.

Choirs long accustomed to the performance of unaccompanied polyphonic music (such as the singers in the Sistine Chapel at Rome), traditionally sing written crotchets, (such as those marked ✱✱ in Fig. 359), as dotted ones, whenever it is desirable to prevent a harsh dissonant percussion. Dotted crotchets, therefore, have always existed in practical performance although they may not have been so written or printed in the copies used by the singers.

586. When two parts of an exercise are in the Fifth Species, it is undesirable that they should sing simultaneously exactly the same rhythmical figure of melody.

587. Accented 5ths approached by contrary motion, and covered by syncopation, cannot be considered objectionable, as for example:—

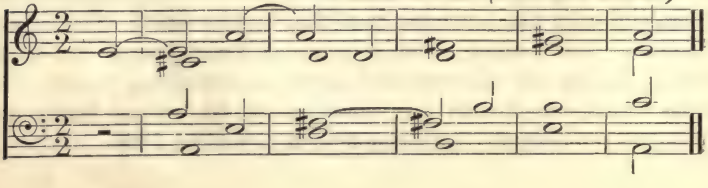


Fig. 360.

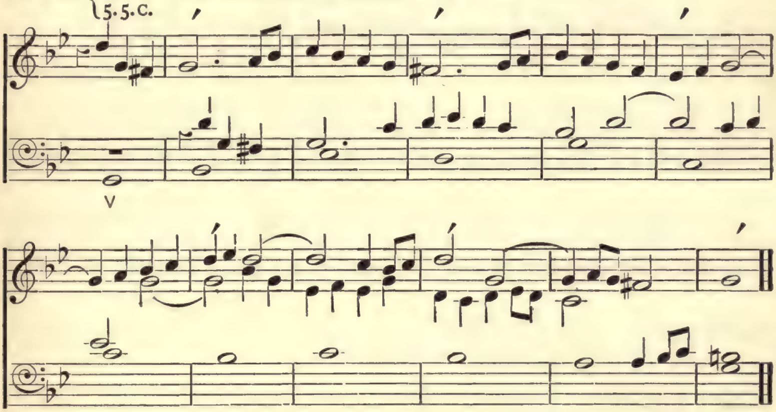
WILLIAM BYRDE (*Sacerdotes Domini*).

588. Very rarely should the octave to the note which resolves a suspension be heard with the discord itself. It must always be approached by step and by contrary motion, and also kept away as far as possible from the suspension. See Exercise 140, bar 12, page 200.

WORKED EXAMPLES WITH COMBINED SPECIES.

I.—COMBINATION OF THE FIFTH SPECIES WITH ITSELF.

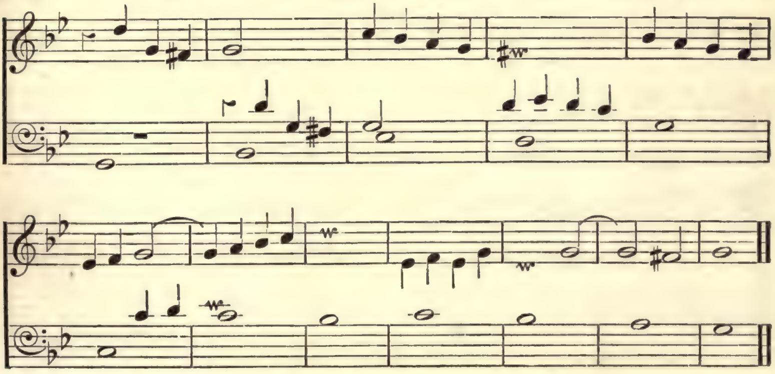
Ex. 139. {S.A.B. / 5.5.C. C.F., CHERUBINI (Subject 40, abbreviated).



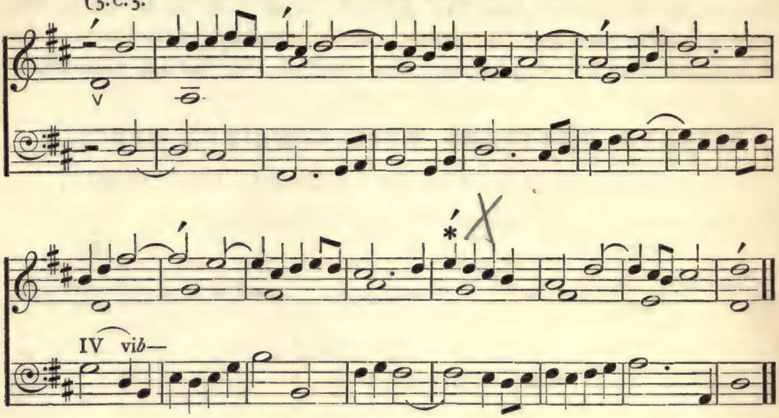
Exercise 139 illustrates three of the most important features of the combination of the Fifth Species with itself, *viz*:—

(i) The use of shorter notes against longer ones, §§ 565 and 584.
(ii) The occasional employment of points of imitation.
(iii) A crotchet *moto perpetuo.*

The top part was planned first, and the middle part designed to imitate it in the following sketchy way:—



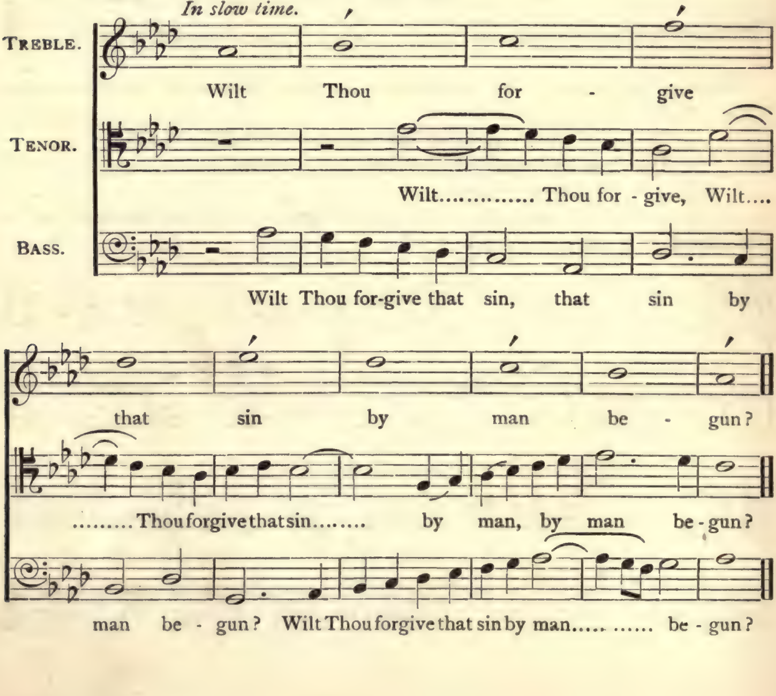
Ex. 140. {S.A.B. / 5.C.5. C.F., Cherubini (Subject 26, abbreviated).



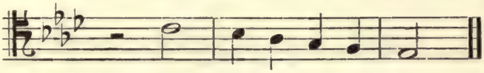
In Exercise 140 the bass was written first. Observe that the two Fifth Species parts begin together, and at * the top part sounds the octave of the resolution note of the bass suspension; approaching it by step, and by contrary motion.

IN THE STYLE OF A MOTET.

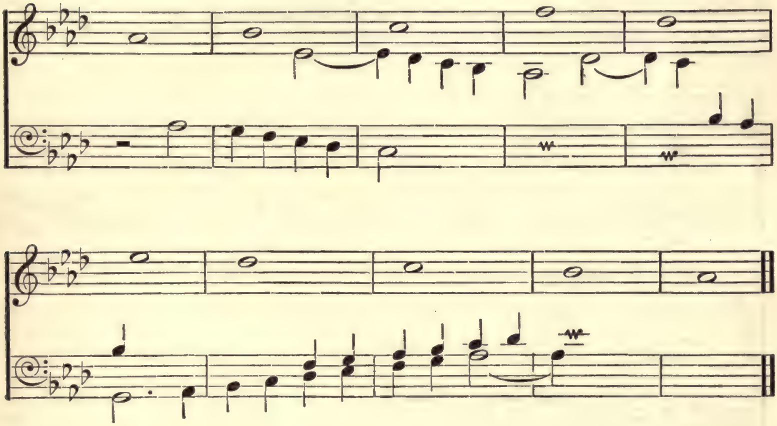
Ex. 141. {S.T.B. / C.5.5. C.F., Cherubini (Subject 42).


In slow time.
Treble.
Tenor.
Bass.
Wilt Thou for - give
Wilt............. Thou for - give, Wilt....
Wilt Thou for-give that sin, that sin by
that sin by man be - gun?
.........Thou forgive that sin........ by man, by man be - gun?
man be - gun? Wilt Thou forgive that sin by man........... be - gun?

In Exercise 141, the melodic phrase chosen for free imitation is identical with the opening of Sir John Goss's well-known anthem, "O, Saviour of the World":—



The following is a rough preliminary "sketch" of the exercise:—



COMBINATION OF THE FIFTH WITH THE SECOND, THIRD AND FOURTH SPECIES.

588. In combining the Fifth Species with the Second, Third and Fourth Species, its "florid" character varies somewhat according to the greater or less rhythmical activity of its companion.

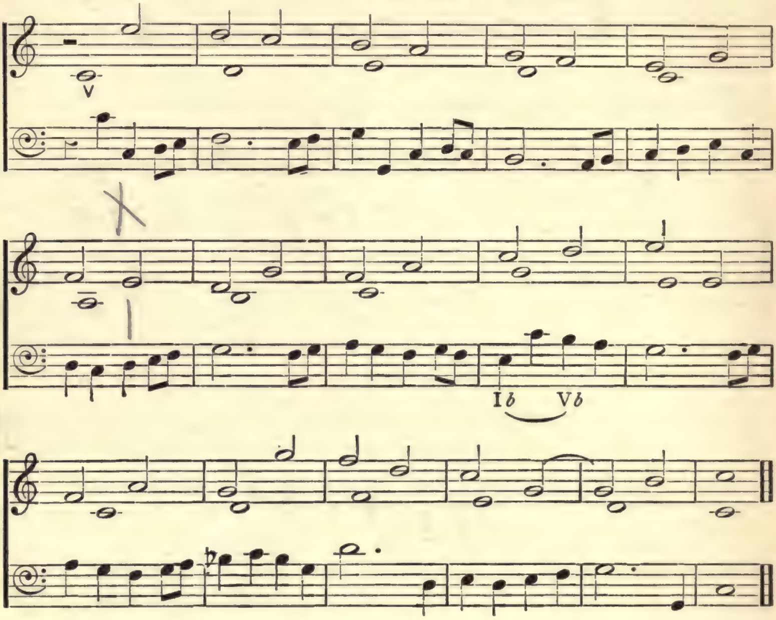
589. When combined with either the Second or the Fourth Species, the Fifth will be of a more active character (*i.e.*, it will have more crotchets in its melody) than when combined with the Third Species. Against the last-named—for the sake of contrast—it will have more minims (both tied and untied) assigned to it than is otherwise the case.

590. When combined with the Third Species, if the exercise be somewhat lengthy, the Fifth Species *may* have an occasional semibreve, if this be tied into the next bar.

591. It is undesirable that in any bar the melody of the Fifth Species should have exactly the same rhythmical figure as that of the Species with which it is combined, *cf.* § 586.

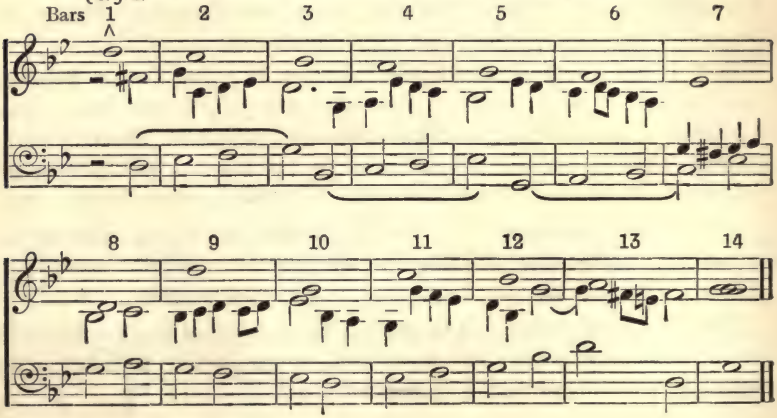
II.—COMBINATION OF THE FIFTH AND SECOND SPECIES.

Ex. 142. {S.A.B. / 2.C.5. C.F., "OLD 100TH" Tune (last two phrases).



In Exercise 142, the Second Species was written first against a roughly outlined bass, consisting of "first notes" only.

Ex. 143. {S.T.B. / C.5.2. C.F. is from "S. BRIDE'S" Tune (last two phrases).

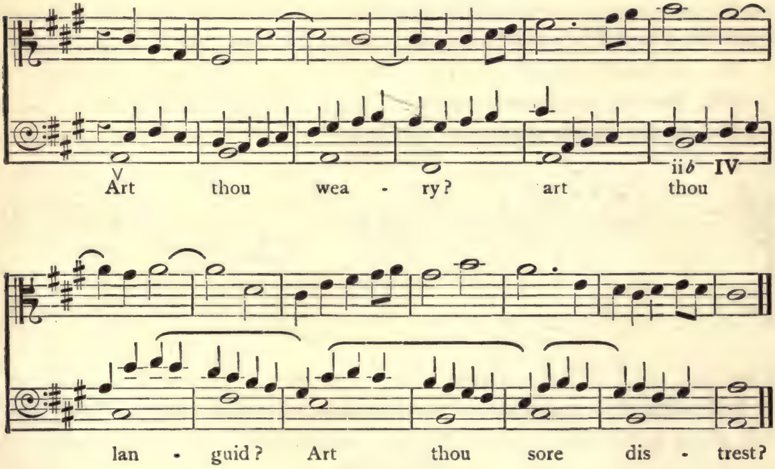

Bars 1
2
3
4
5
6
7
8
9
10
11
12
13
14

In Exercise 143, the bass was written first. Observe that in bar 2, the two passing-notes F and D make with the C.F., a properly prepared and resolved first inversion of a secondary 7th chord (v ^{7} *b*); in bar 4, the second half may be construed either as a change of harmony (dominant triad V) or the two D's may both be regarded as regularly introduced passing-notes; in bar 6, two chords may again be understood, or the two B's may be read as passing-notes; in bar 9, a change of harmony at the half-bar, or a maintenance of the tonic triad (i) throughout the bar can be considered equally well; in bar 10, the short harmony note B flat, sung against the long passing note D in the bass, creates an agreeable effect of a properly treated $^6_4$ chord which we are by no means compelled to regard as such; in bar 11, the ear is once more free to accept or not, a change of harmony at the half bar; in bar 12, the leap of a major 6th is preferred to the Fifth and Second Species moving together in minims. Observe that this upward leap of a major 6th is made to the key note.

III.—COMBINATION OF THE FIFTH AND THIRD SPECIES.

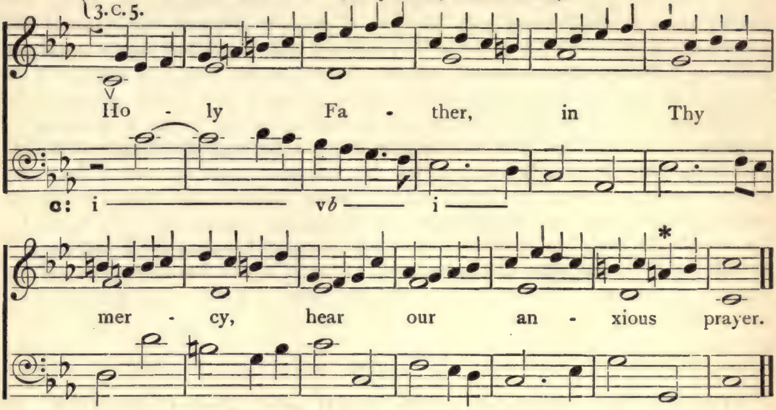
Ex. 144. {A.T.B. / 5.3.C. C.F., Cherubini (Subject 11).

N.B.—In this, as well as in the subsequent exercises given in this Chapter, the words are supplied merely for the purpose of shewing clearly the accentuation of the bars. And all parts not in First Species may be regarded as equally "apt for voices or strings."



In Exercise 144, the Third Species was written first. Observe the sequential treatment of this Species in the concluding bars of the exercise; the Third Species might have continued the sequence to the end, but the cadence would then have been irregular. The Fifth Species may be said to display as much activity of melodic movement as is possible in this combination.

Ex. 145. {S.A.B. 3.C.5. C.F., CHERUBINI (Subject 19, abbreviated).

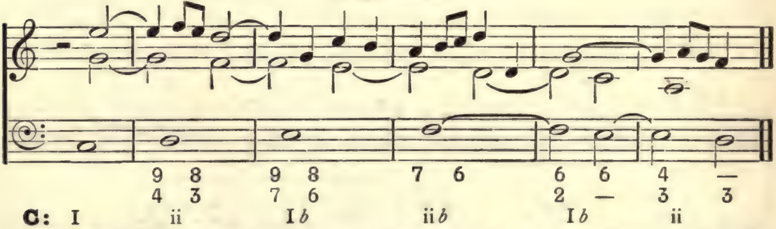

Ho - ly Fa - ther, in Thy
c: i vb i
mer - cy, hear our an - xious prayer.
*

Exercise 145 may be said to afford an instance of the less active rhythmic nature of the Fifth Species when combined with the Third Species. The Third Species was written first against a roughly indicated "first note" bass. At * is an apparent exception to the rule which forbids the permission of a discord by skip. Here, the discord in the Third Species is sung against the octave of a note heard earlier in the bar; hence the Third and Fifth Species may here be regarded as proceeding by *oblique motion*—four notes against one. Of course, it would have been possible—under other circumstances—to have made the first G in the penultimate bar a dotted minim, and the second G a crotchet; but this would give us two successive bars each beginning with a dotted minim.

IV.—COMBINATION OF THE FIFTH AND FOURTH SPECIES.

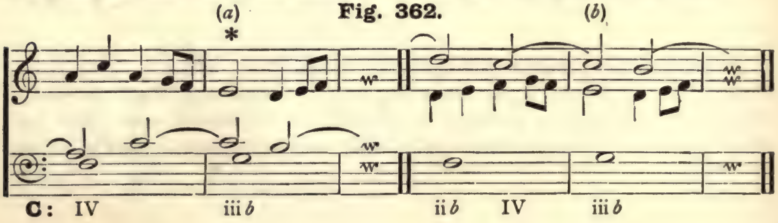
592. Double suspensions may be used. These are the four shewn by the double figure groups in Fig. 361 :—

Fig. 361.



593. The 4–3 suspension may be sometimes accompanied by the 6th going to the 5th at the same time that the 4th goes to the 3rd :—

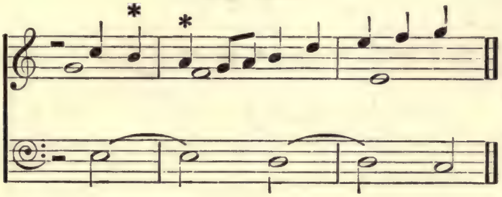
Fig. 362.



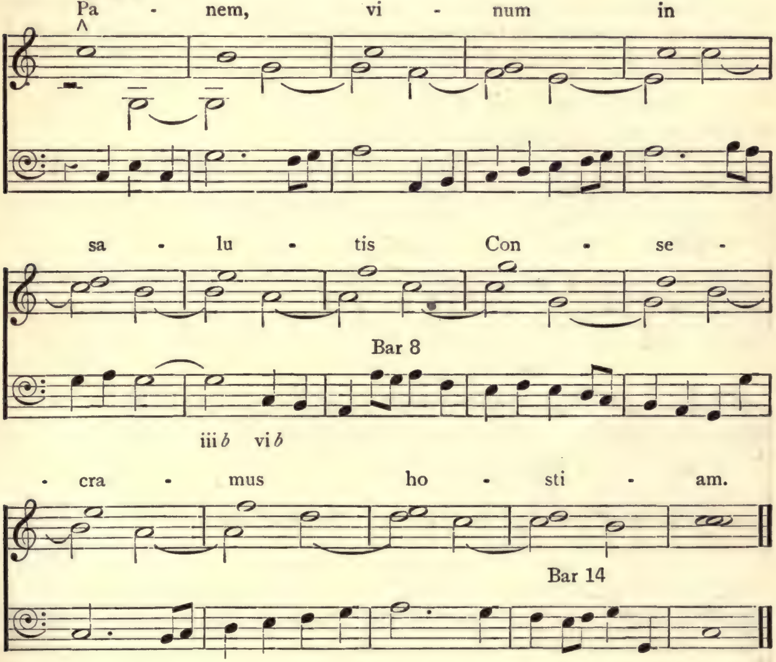
594. These combinations, which look and sound like $\frac{6}{4}$ chords, may be thus contrapuntally explained. At (*a*) and (*b*) C is a syncopated discord (4–3) over G accompanied by E its 6th, thus making the chord iii*b*. D is an auxiliary note used upon the secondary accent of the bar.

595. No objection ought to be raised against exposed 5ths covered by syncopation, when the 5th and the essential note which makes it a 5th are not heard together :—

Fig. 363.

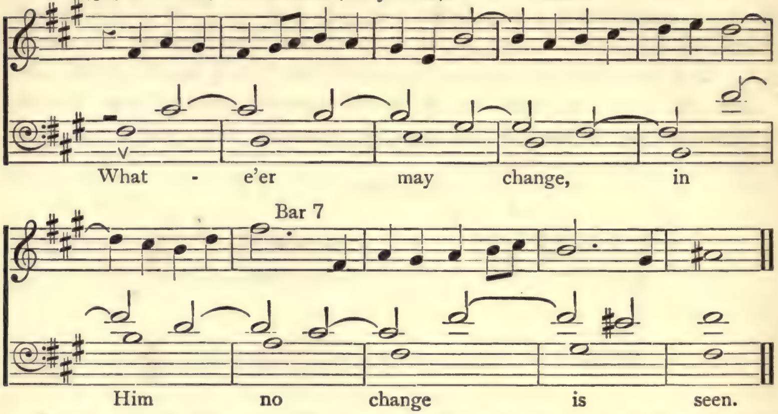


Ex. 146. {S.A.B. C.4.5. C.F., CHERUBINI (Subject 25).



In such an exercise as No. 146, the Fourth Species must be written first, against a roughly indicated "first note" bass. In bar 8, observe the octave leap of the bass to a quaver, § 416 iv (page 128). And in bar 14, observe the use of the "Added 6th" chord already referred to in § 578 and further on in §§ 618-622.

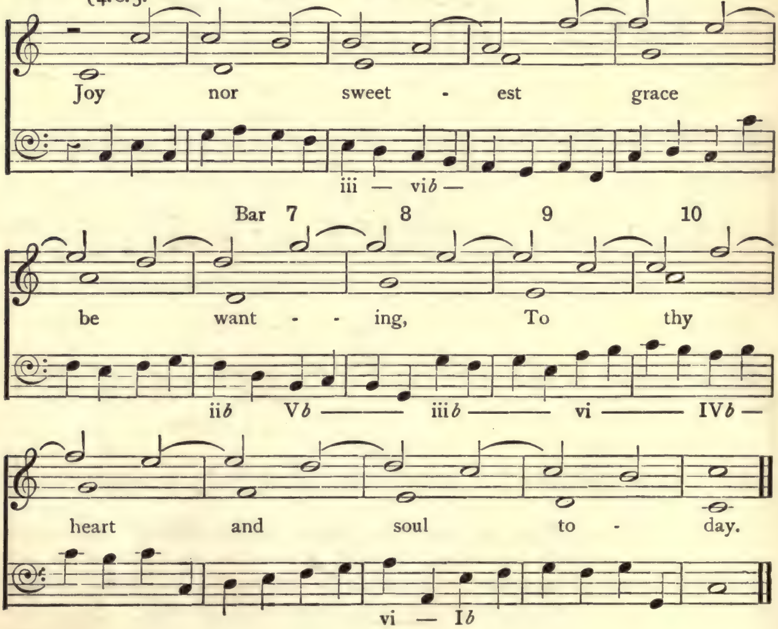
Ex. 147. {S.T.B. / 5.4.C. C.F., CHERUBINI (Subject 23).


Bar 4
What - e'er may change, in
Bar 7
Him no change is seen.

The augmented 4th—properly prepared and resolved—in bar 4 is perhaps a concession to modern partiality for pungent discords; it is never allowed by teachers of strict counterpoint, but it preserves the syncopation however, and that not altogether unpleasantly. Moreover, the harmony is subdominant (iv *b*). The other 4th in bar 7 is possessed of all the strength usually associated with tonic harmony; the chord is i *b*.

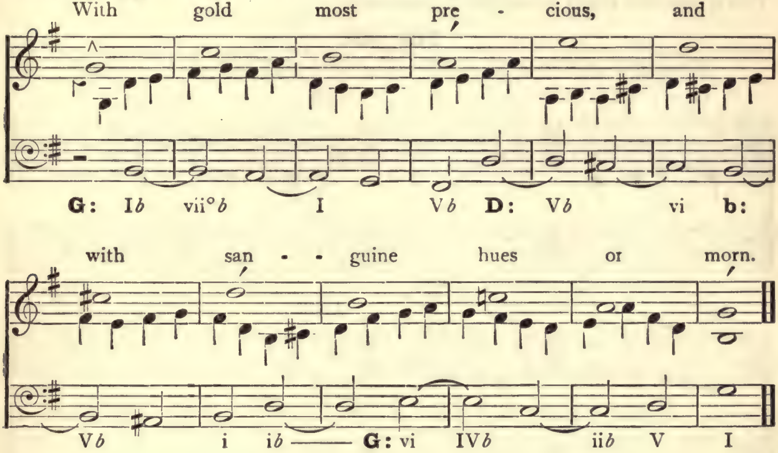
V.—COMBINATION OF THE THIRD AND FOURTH SPECIES.

Ex. 148. {S.A.B. / 4.C.3. C.F., CHERUBINI (Subject 10).


Joy nor sweet - est grace
iii — vi*b* —
Bar 7 8 9 10
be want - - ing, To thy
ii*b* V*b* — iii*b* — vi — IV*b* —
heart and soul to - day.
vi — I*b*

In Exercise 148, the Fourth Species was written first against a rough "first note" bass. Occasionally changes of root may take place upon the unaccented instead of the accented beats of the harmonic basis—by syncopation, as it were: observe bars 7–10.

Ex. 149. {S. A. B. / C. 3. 4. C.F., Cherubini (Subject 7, abbreviated).


With gold most pre - cious, and
G: Ib vii°b I Vb D: Vb vi b:
with san - - guine hues or morn.
Vb i ib G: vi IVb iib V I

This Exercise contains as much modulation as is acceptable in the short space of twelve bars. The bass was written first, necessarily. The cadence is remarkable not only for the descent of the leading note—whilst the dominant harmony remains, however—and the *three* leaps of a 3rd in the same direction. It will be obvious to the student why the syncopation in the Fourth Species bass has been broken twice.

VI.—COMBINATION OF THE SECOND AND THIRD SPECIES.

596. It seldom happens in this combination that the moving parts can be written with equal smoothness.

597. If the Second Species has a fair number of auxiliary or passing-notes, the Third Species is felt to be more or less wanting in melodic fluency; and if careful attention be given to the grace and elegance of the Third Species, then it is found that the Second Species consists of scarcely anything but skips from accented harmony-notes to unaccented bye-tones.

598. The difficulty of securing a balance of melodic fluency between the two moving parts arises from the fact that a Second Species auxiliary or passing-note occurring as the second minim in the bar must form with the third crotchet of the Third Species sung against it either:—

(*a*) A Concord, or

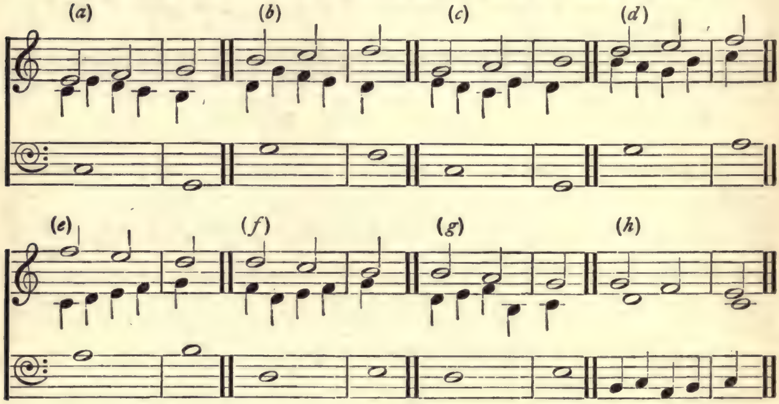
(*b*) A discord approached and quitted by contrary motion.

599. It may be well to give examples of a few typical cases in which this difficulty can be met and surmounted.

Let us illustrate first, cases in which the harmony of the bar remains unchanged, and in which the Second Species passing-note meets the Third Species third crotchet in concord.

Fig. 364.

Examples of Concords on the third beat with one chord in a bar.



(*a*) The D is an appoggiatura.

(*b*) The F has the effect of an appoggiatura used against a "passing $^6_4$" on G.

(*c*) This combination may be regarded either as a change of harmony (I to vi *b*), or the A may be considered as a passing-note against the one chord I.

(*d*) This too, is either V to iii *b* (two chords) or the E is a passing-note against the one chord V.

(*e*) Again, this may be either IV *b* to V (two chords) or IV *b* only, with the passing-note E doubled by step and contrary motion.

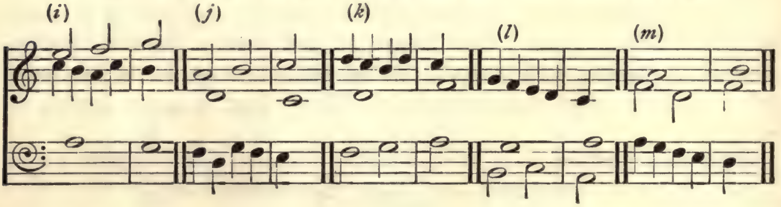
(*f*) Here, two passing-notes C and E meet with excellent effect by step and contrary motion.

(*g*) One chord (vii° *b*). The crotchet harmony note B, taken by skip against the minim passing-note A, produces an excellent modern harmonic effect of the first inversion of a "leading 7th" in quite a contrapuntal manner.

(*h*) Here the A crotchet has the effect of an appoggiatura below the leading note.

Fig. 365.

Examples of Concords on the third beat with two chords in a bar.



(*i*) This (like *c d e* of Fig. 364) may be construed in two ways, either as vi to IV*b* (two chords) or as F passing-note against vi (one chord).

(*j*) ii to V, a clear two-chord progression.

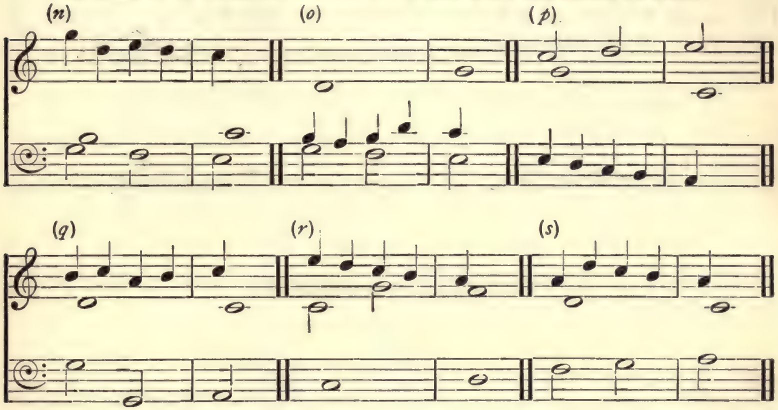
(*k*) ii *b* to V, equally clear as two chords.

(*l*) V *b* to I, equally clear as two chords.

(*m*) IV*b* to ii *b*, equally clear as two chords.

Fig. 366.

Examples of Discords on the third beat with one chord in a bar.



(*n*) E, an appoggiatura against F passing-note, produces the effect of what is sometimes called a "dominant thirteenth."

(*o*) F passing-note against B harmony note, produces the effect of the last inversion of a dominant 7th.

(*p*) C crotchet harmony note, against D minim passing-note, produces the effect of an appoggiatura to B (against V *b*).

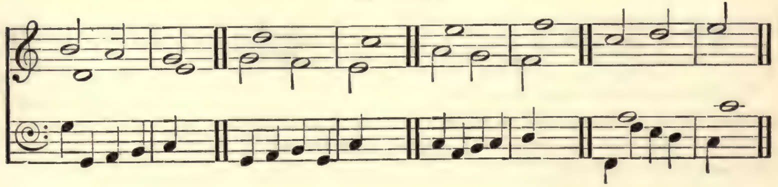
(*q*) A has the effect of an appoggiatura below the leading note.

(*r*) G and C are justifiable as a 4th between two upper parts of the consonant triad of I.

(*s*) C and G, both passing-notes against ii *b*, produce the effect of an appoggiatura above the leading note in V.

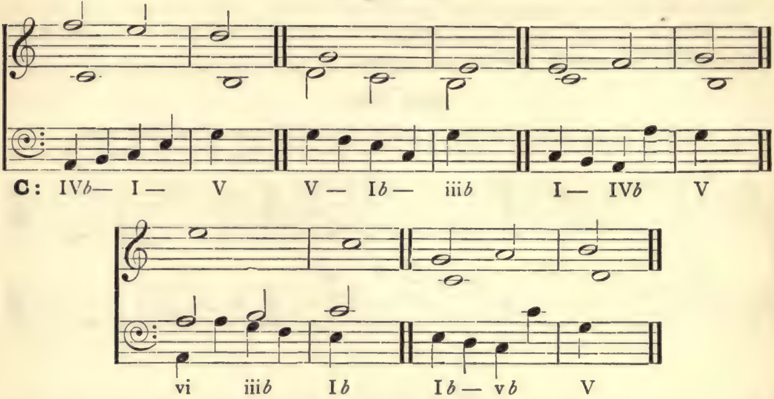
600. When the Third Species is in the bass it becomes difficult to maintain only one harmony within the bar against a Second Species passing-note. The following are perhaps the most successful ways of doing this, each being possible with any consonant triad :—

Fig. 367.



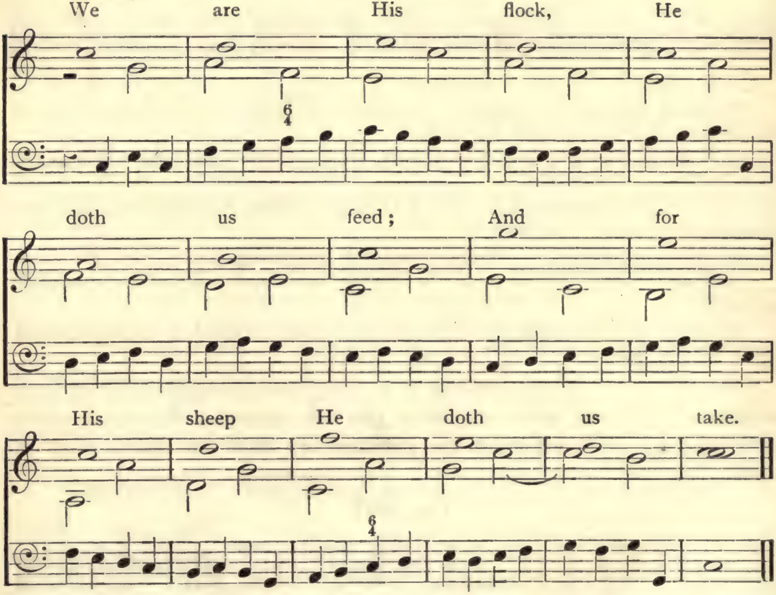
601. With a change of harmony, any such figures as the following are possible:—

Fig. 368.


C: IV*b*— I— V
V— I*b*— iii*b*
I— IV*b* V
vi iii*b* I*b*
I*b*— v*b* V

WORKED EXAMPLES.

Ex. 150. {S. A. B. / C. 2. 3. C.F., "Old 100th" Tune (last two phrases).

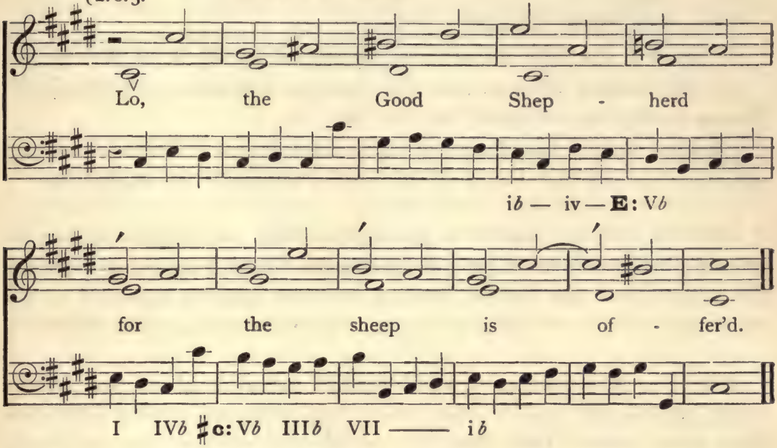

We are His flock, He
6
4
doth us feed; And for
His sheep He doth us take.
6
4

In the above Exercise, smoothness in the Second Species has been somewhat sacrificed in order to secure fluency for the Third Species in the bass.

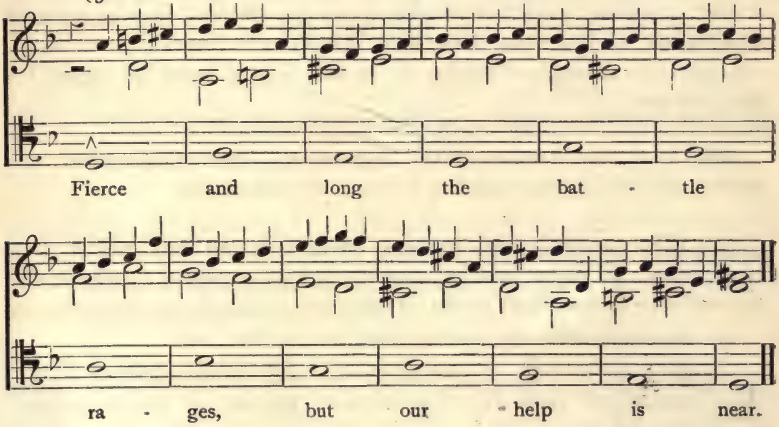
Observe the two examples of $\frac{6}{4}$ harmony on the unaccented portion of the bar, quite correctly treated.

In the following Exercises, greater smoothness has been secured for the Second Species:—

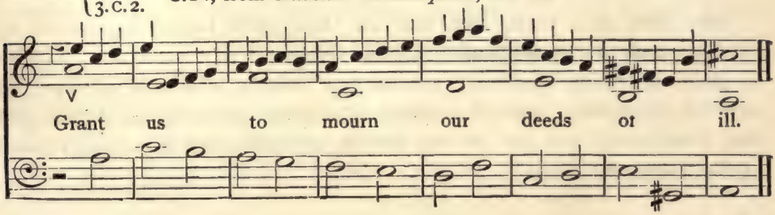
Ex. 151. {S. A. B. / 2. C. 3.} C.F., CHERUBINI (Subject 16).


Lo, the Good Shep - herd
ib — iv — E: Vb
for the sheep is of - fer'd.
I IVb ♯c: Vb IIIb VII —— ib

Ex. 152. {S. A. B. / 3. 2. C.} C.F., CHERUBINI (Subject 18, abbreviated).


Fierce and long the bat - tle
ra - ges, but our help is near.

Ex. 153. {S. A. B. / 3. C. 2.} C.F., from *Students' Counterpoint*, No. 10.


Grant us to mourn our deeds of ill.

VII.—COMBINATION OF THE SECOND AND FOURTH SPECIES.

602 Here the moving parts may:—

(i) Enter at the same moment on the second minim of the first bar; or

(ii) The Second Species (not the Fourth) may enter with the Canto Fermo on the first minim of the first bar; or

(iii) One Species may begin on the second minim of the first bar, and the other Species may begin on the second minim of the second bar.

603. For obvious reasons it is essential that the Fourth Species be written *first*; but when this—as well as the Canto Fermo—is in one of the upper parts, the Second Species must be roughly sketched at the same time with it—subject, of course, to future revision and amendment.

604. The combination of the two most inflexible of the five Species—the Second and Fourth—may be said to present part-writing difficulties of a more severe type than any which the student has previously encountered.

605. The continual flow of minims in the Second Species must be maintained, at the same time that the Fourth Species preserves its characteristic syncopated minim on the first beat of every bar except the first and last.

606. It is the treatment of suspensions—their preparation and resolution—which increases the difficulty of part-writing.

607. The possibility of doubled notes becomes less under these conditions. In an exercise of many parts, the number of "note-moves" decreases in inverse ratio to the introduction of suspended discords: for

(i) the suspended note cannot itself be doubled, and

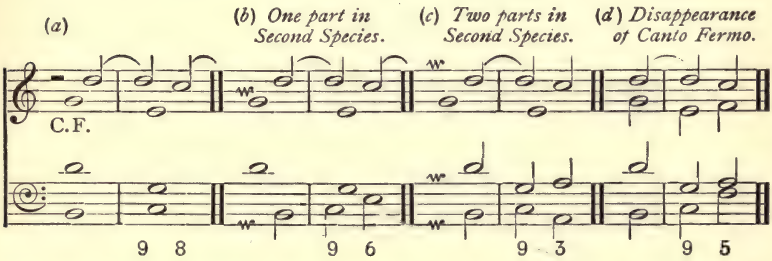
(ii) the doubled note of resolution can only be approached by one way—instead of two—viz., by *contrary* motion to the progression of the discord.

608. Now and then, but not too frequently, some expansion of previous part-writing methods becomes necessary, or convenient, in order to make provision for fresh "note-moves" which, although extra to the bedrock harmonic basis of modern academic counterpoint (triads and first inversions), are yet by no means contradictory to or subversive of that harmonic basis.

609. It is this "expansion" process which is so particularly interesting in the combination of the Second and Fourth Species, inasmuch as it reveals to the student of harmony some of the circumstances which not only gave birth to several of the most frequently used modern chords, but which also supplied the subsequent theorist with rules for the proper treatment of such chords—rules which are still in force, and which cannot be set aside with impunity—even at the present day.

610. Attention has already been drawn in § 578 to the fact that a suspended discord if it descends one degree in its usual proper manner may be resolved upon a chord different from that against which it had been originally sung. This is first noticeable in the case of the 9–8 suspension, which may become 9–6, or 9–3 from the "figured-bass" point of view according to the movement of the bass at the moment of resolution :—

Fig. 369.

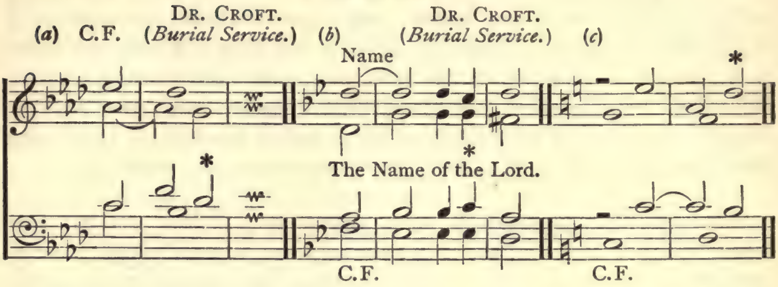

(a)
(b) One part in Second Species.
(c) Two parts in Second Species.
(d) Disappearance of Canto Fermo.
C.F.
9 8
9 6
9 3
9 5

To resolve the 9th of a 9–8 suspension upon the *fifth* of a triad is impossible as a strict contrapuntal process : not only does the semibreve Canto Fermo disappear altogether, but with it vanishes all traces of the 9th as a *suspension* (see Fig. 369*d*).

611. Coming next to the consideration of the 7–6 suspension, (which the student of harmony regards as the first inversion of the 9–8) we may observe an exceedingly common method of increasing its possibilities of accompanying note-moves. This is to add a 5th to the bass ; a note consonant with all the others sounding at the same time, Canto Fermo and discord of suspension itself included. This 5th may proceed in one of three ways :—

(i) To the 3rd of the bass as at (*a*),
(ii) To the 6th of the bass as at (*b*),
(iii) To the 8ve of the bass as at (*c*).

Fig. 370.

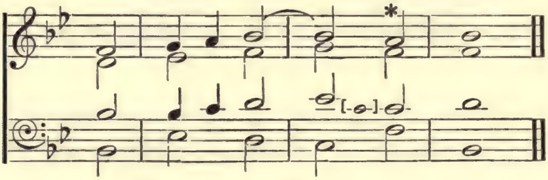


Observe at (*b*) how, for the verbal effect, the moment of resolution is postponed to the fourth crotchet beat of the bar. The addition of this 5th to the bass note of a 7–6 suspension produces what is known to the student of harmony as the chord of the secondary 7th on the supertonic of the key (ii ^{7})—one of the most frequently used of the secondary 7ths.

612. The next step in the horizontal treatment of this "added 5th" is to change the bass at the moment the suspended 7th is resolved :—

Fig. 371.

Henry Purcell (*Thou knowest, Lord*).

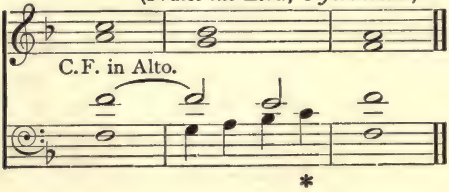


Observe that at * in Fig. 371, there is still room for a semibreve Canto Fermo note C, which renders this a suitable and proper strict contrapuntal progression.

613. The same process of changing the bass of a suspended discord, used in connection with an upward moving scale-wise figure in the Third Species, is capable of producing in a perfectly orthodox and strict manner the chord of the dominant 7th—even without the assistance of an "added 5th" :—

Fig. 372.

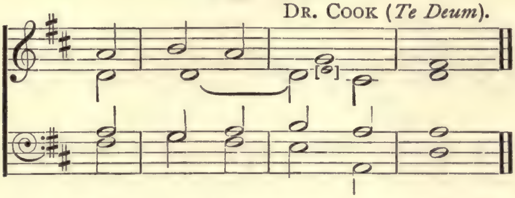
Dr. W. Hayes.
(*Praise the Lord, O Jerusalem*).



614. The dominant 7th can also be obtained in a correct and strictly contrapuntal manner on the second minim of a bar by the combination of the Second and Fourth Species if the second minim of the Second Species bass (which moves away from the bass of the suspension at the moment of resolution) be a concord with the Canto Fermo :—

Fig. 373.

Dr. Cook (*Te Deum*).



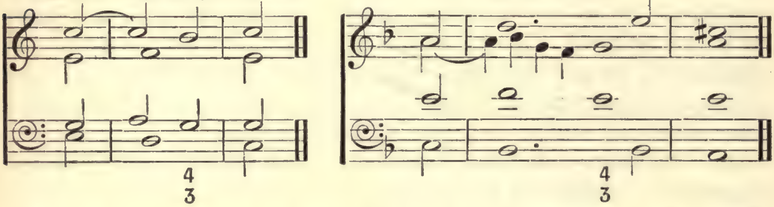
Here necessarily the [possible] semibreve Canto Fermo note is E, the supertonic of the key.

The student of harmony will observe that both 7ths are prepared, and that the root of the former falls a 5th (or rises a 4th) to the root of the latter.

It may also interest the student of harmony to observe that—outside the range of academic counterpoint—the "added 5th" to a 7–6 suspension is allowed to proceed to the 4th of the bass, forming, in this way, the second inversion of a chord of the 7th or six-four-three as it is called, a chord *absolutely impossible in strict counterpoint* because it includes the 4th to the bass as an essential note of the harmony :—

Fig. 374.

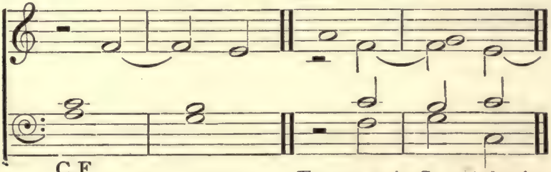
Samuel Wesley (*Te Deum*). *From the same.*



615. A properly treated chord of the dominant 7th is also contrapuntally possible on the *first* minim of a bar of combined 2nd and 4th Species thus; if no discord other than the suspension be held, or introduced against the Canto Fermo :—

Fig. 375.

The original 7–6 suspension. *The same with a moving bass.*

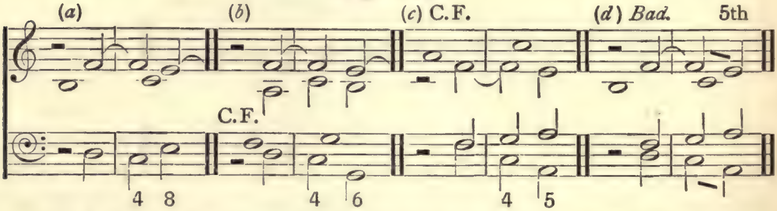


Two parts in Second Species.

616. Chords of the 7th on degrees of the scale other than that of the dominant may be used in the same way, provided *the* 5*ths from their roots are perfect.*

617. Like the 9–8 and 7–6 suspensions, the 4–3 may have its bass and chord changed at the moment of resolution :—

Fig. 376.



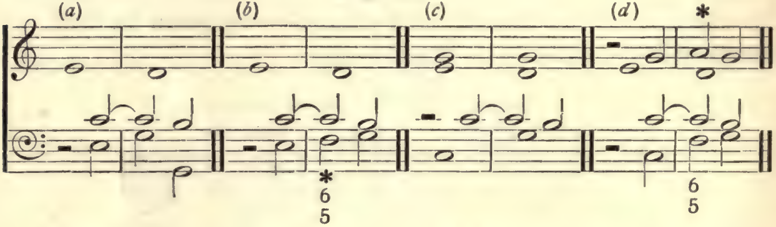
At (*a*) the 4th is resolved on the 8ve of the third of its own root, at (*b*) upon the 6th of the moved bass, and at (*c*) on the 5th of the moved bass. Obviously, the last resolution can only take place in a middle part, otherwise there will be a bad exposed 5th between extreme parts as at (*d*).

618. The next step in the treatment of the 4–3 suspension introduces a new feature of part-writing, and one which is impossible outside the range of combined species, *viz.*, *the unprepared substitution of an unessential note for an essential one.*

619. The essence of a suspension is that an unessential note is substituted for an essential one ; but the suspension being a discord has to be *prepared.* In the case now to be described preparation is unnecessary, because the unessential note, substituted for an essential accompanimental note of a suspension, must be a concord with all the other notes sung with it—the discord itself included.

620. The note below the root of the chord which carries the 4–3 suspension is substituted for the root, as the first minim of a Second Species bar :—

Fig. 377.

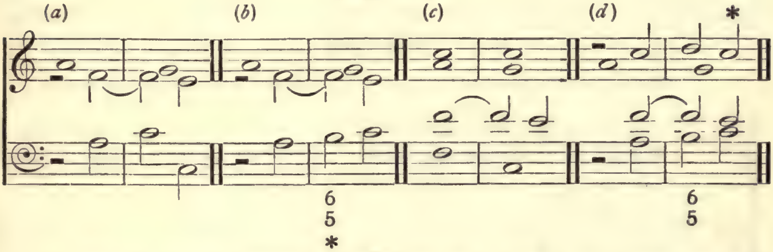


At (*a*) in *three* part counterpoint is the original 4–3 suspension over the dominant of the key. At (*b*) F (a note concordant with both of the notes heard with it) is substituted for the dominant note G to which it *rises* with the resolution of the suspended discord. At (*c*) in four-part counterpoint is again shewn the original 4–3 suspension. At (*d*) the original treble part, now converted into a second part in Second Species, has A, a note concordant with all of the other notes heard with it, is substituted for the doubled root note G, to which it *falls* with the resolution of the suspended discord.

621. The chord on the first minim in (*b*) and (*d*) above, familiar to students of harmony as a $\frac{6}{5}$ on the subdominant of the key—the first inversion of the secondary 7th on the supertonic (ii ^{7} *b*)—is well-known to them under the name of the "Added 6th," a title which it *may* have earned from the fact that its bass note—the subdominant—was a 6th "added" below the Canto Fermo in the cadence of a counterpoint exercise, temporarily displacing the dominant for which it was substituted, but rising to the dominant for the last chord but one of the exercise.

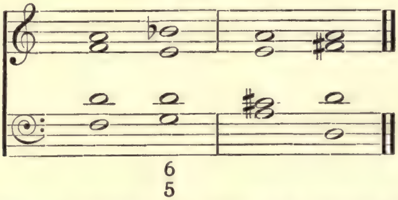
622. This same substitution of the note below the root for the tonic root of a 4–3 suspension *may* have given birth to the first inversion of a dominant 7th as well :—

Fig. 378.



On page 47 of his *Compendium of Practical Musick* (published in 1667) Christopher Simpson remarks, "Our excellent and worthy Countryman, Mr. Thomas Morley, in his *Introduction to Musick*, page 143, teaching his Scholar to compose Four Parts useth these words, *But when you put in a* 6*th*, *then of force must the* 5*th be left out ; except at a Cadence or Close when a Discord is taken*, *thus* :—

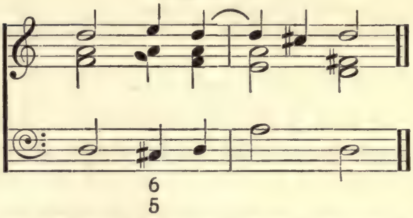
Fig. 379.



Which is the best manner of closing and the only way of taking a 5*th and* 6*th together*."

"All this is to be understood as speaking of a *perfect* 5*th*. But there is another 5th in Musick, called a false, defective, or imperfect 5th which necessarily requires a 6th to be joyned to it. And although I never heard any approved Author account it for a Concord, yet it is of most excellent use in Composition ; and hath a particular grace and elegancy even in this plain way of Counterpoint. It is commonly produced by making the lower term or *Bass-note sharp* as you see in the following :—

Fig. 380.

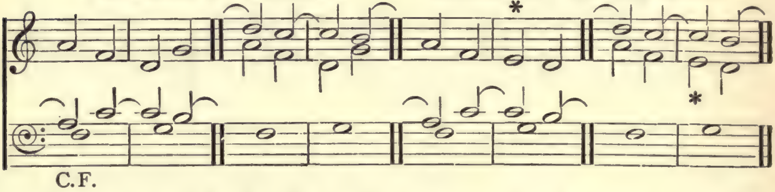


Thus you see how a 5th and 6th may be used at once: in any other way than these I have mentioned I do not conceive how they can stand together in Counterpoint; but when one of them is put in, the other is to be left out, according to the common Rule."

623. Not only may the bass note or root of the 4–3 suspension be superseded by its note above or below; the 5th of the bass which usually accompanies a 4–3 suspension may be superseded as a Second Species first minim in the bar by the 6th from the bass, if it afterwards proceeds to the 5th by step at the moment the suspension is resolved:—

Fig. 381.

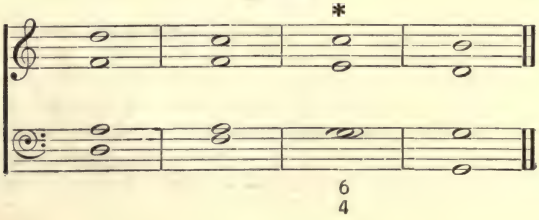
The original 4–3 suspension. *The same, with the 6th of the bass substituted for the 5th of the bass.*



624. Here, at * * in Fig. 381, the student of harmony recognizes what he knows as a "cadential $^6_4$." This is used in combined counterpoint of the Second and Fourth Species quite correctly and strictly as a 4–3 suspension with the 6th of the bass—which is a concord both with the suspended discord and with the Canto Fermo—substituted for the 5th of the bass and proceeding to it by step at the moment of resolution.

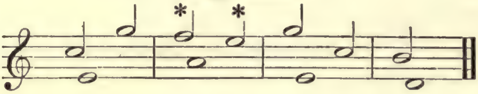
625. But it is absolutely impossible to use a modern "cadential $^6_4$" chord as the second inversion of a triad in a *First* Species manner, thus:—

Fig. 382.



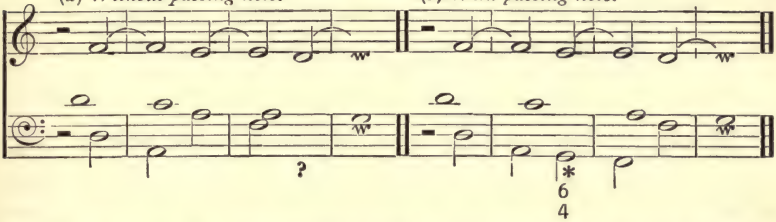
626 The change of harmony within the same bar from $\substack{6\\3}$ to $\substack{5\\3}$ has already been noticed (§§ 229 and 259):—

Fig. 383.



When this change of harmony is made by a part sung in Fourth Species, any Second Species part combined with it may sing a passing-note against the 6th, thus removing an obvious difficulty:—

Fig. 384.


(*a*) *Without passing-note.* (*b*) *With passing-note.*

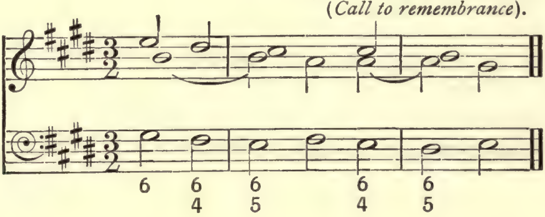
627. The use of this passing-note G in the bass Second Species against the changed harmony note E in the treble, produces what the student of harmony easily recognises as a "passing" $\substack{6\\4}$ chord—which probably took its name from the fact that it was originally used contrapuntally over a bass passing-note.

628. He will also notice, that when used in a proper and strictly contrapuntal manner—as in Fig. 384 *b*,—the modern rules for the treatment of a "passing six-four" are observed, *viz.*, that the bass must be approached and quitted by step, and that the chord itself should occur on a less accented portion of the bar than the chords between which it is placed.

629. The following passage exhibits both the use of the "passing $\substack{6\\4}$" and the $\substack{6\\5}$ on the substituted bass note for the root of a 4–3 suspension:—

Fig. 385.

JONATHAN BATTISHILL.
(*Call to remembrance*).

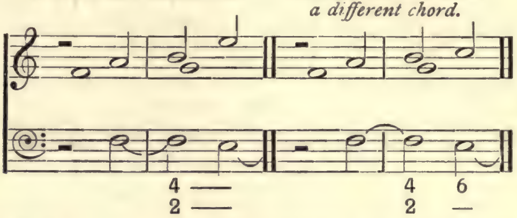


630. The 2–3 suspension in the bass has already been shown (§§ 370–2) to be capable of representing either one of the two figured bass formulæ $\begin{smallmatrix}4 & - \\ 2 & -\end{smallmatrix}$ or $\begin{smallmatrix}5 & - \\ 2 & -\end{smallmatrix}$, the former being an inversion of the 9–8 suspension the latter an inversion of the 4–3.

631. The former ($\begin{smallmatrix}4 & - \\ 2 & -\end{smallmatrix}$) may have the accompanying chord changed at the moment of resolution :—

Fig. 386.

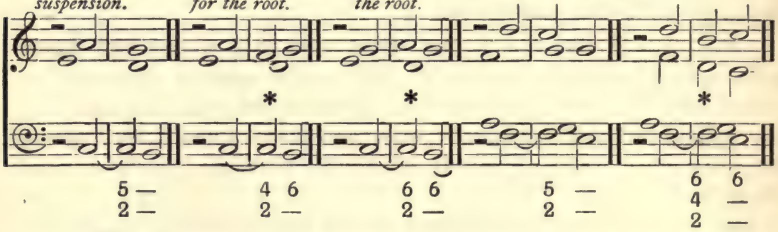
The original suspension. *The same resolved in a different chord.*



632. The latter ($\begin{smallmatrix}5 & - \\ 2 & -\end{smallmatrix}$) like the uninverted 4–3 suspension may have a note either next below, or next above, the root substituted for the root in one or more of the upper parts, provided such substituted notes move to the root itself, at the moment the suspended discord resolves :—

Fig. 387.

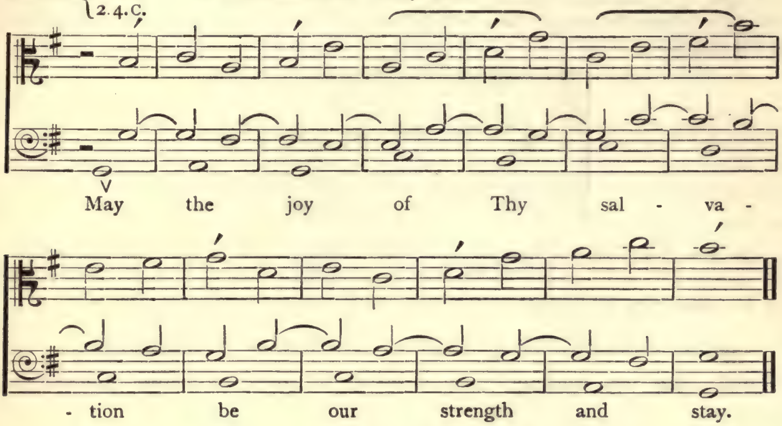
The original suspension. *With the note below the root substituted for the root.* *With the note above the root.* *The same in four parts.*



633. The student of harmony here recognizes at * * * in Fig 387 what is familiar to him as the "last inversion of a chord of the 7th." But in studying counterpoint he must always regard chords arrived at by the horizontal means described above as the result of suspended discords accompanied by added notes, or substituted notes, or as changing their accompanying chords at the moment of resolution. *As Fundamental Chords* all chords of the 7th, with their inversions, as well as the second inversions of triads, are *inadmissible in any exercise written according to the rules of Modern Academic Counterpoint.*

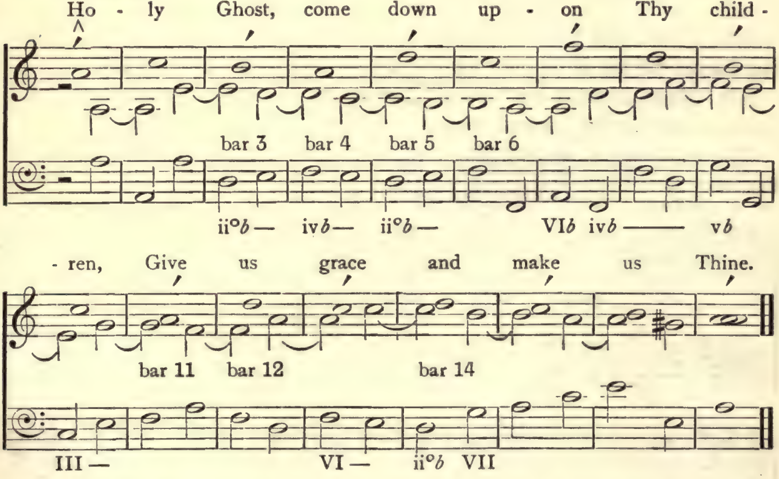
WORKED EXAMPLES.

Ex. 154. A.T.B. 2.4.C. C.F., CHERUBINI (Subject 5).

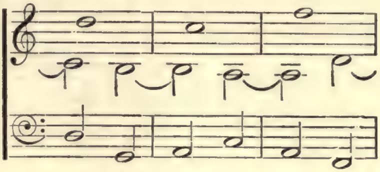

May the joy of Thy sal - va -
- tion be our strength and stay.

Although the Fourth Species was necessarily written first, it was found possible to heighten the interest of the added Second Species by a little sequential treatment. It may be observed that, as a rule, a two bar sequential figure is more effective when the accent falls on the second bar. The Fourth Species was broken to avoid monotony.

Ex. 155. S.A.B. C.4 2. C.F., CHERUBINI (Subject 22).


Ho - ly Ghost, come down up - on Thy child -
bar 3 bar 4 bar 5 bar 6
ii°b — iv b — ii°b — VI b iv b —— v b
- ren, Give us grace and make us Thine.
bar 11 bar 12 bar 14
III — VI — ii°b VII

In bar 3, the 9th of D is regularly resolved downwards at the same instant that the bass D moves to the passing-note E. But E is a better note than B would have been, with a rise of a diminished 5th to F; and by the use of E an incomplete dominant 7th is correctly formed on the second half of bar 3. Bar 4 contains a properly treated $\frac{6}{4}$ chord already fully explained in § 626 (p. 219). Bar 5, although by no means violating the integrity of the harmony indicated (ii° *b*) yet gives us, in a perfectly orthodox manner, the effect of a subdominant secondary 7th followed by a dominant 7th (with both 7ths properly prepared and resolved). In bar 6 the tritone 4th might have been thus avoided at the expense of smoothness in the bass :—

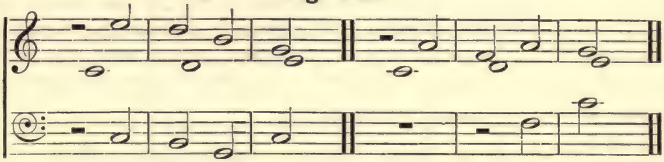


In bars 11 and 12, the contrary motion 8ves between outside parts on the second minims may be well preferred to the use of an auxiliary note G in the bass instead of A. And in bar 14 we have another example of a *quasi*-subdominant secondary 7th.

VIII.—THE SECOND SPECIES COMBINED WITH ITSELF.

634. The two moving parts may begin together, or in successive bars :—

Fig. 388.

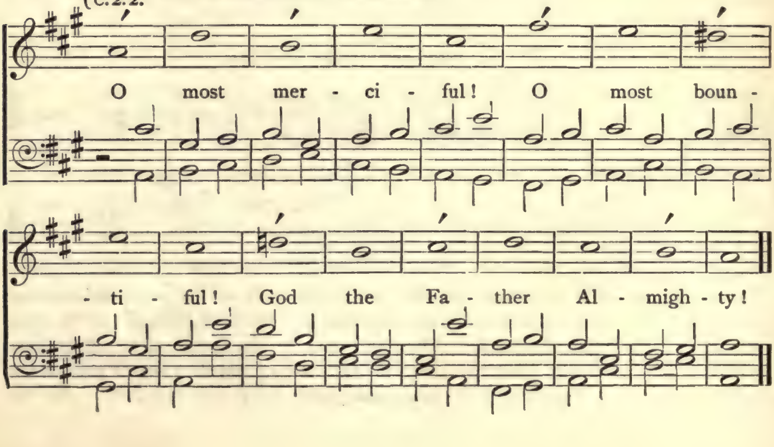


635. A Second Species in the bass should be written first. When the Canto Fermo is in the bass the treble should be written first.

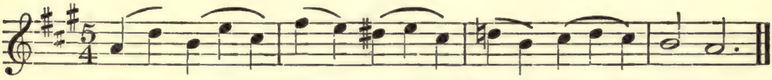
636. There should not be too much similar motion by 3rds and 6ths between the moving parts—not more than four in succession.

The following is an example :—

Ex. 156. {S.T.B. C.2.2. C.F., Cherubini (Subject 4).


O most mer - ci - ful! O most boun -
- ti - ful! God the Fa - ther Al - migh - ty!

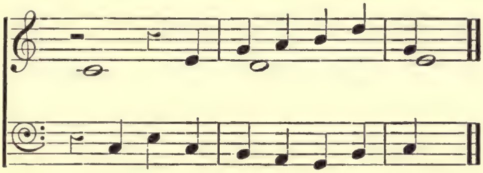
The rhythm of this Canto Fermo appears to be :—


O most mer-ci-ful ! O most boun-ti-ful ! God the Father Al- migh- ty.

IX.—THE THIRD SPECIES COMBINED WITH ITSELF.

637. The two moving parts may begin together, or in successive bars.

638. They may also both begin in the first bar, not together, but at the time-distance of two crotchets :—



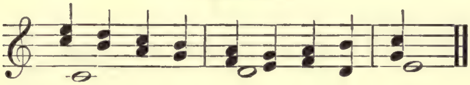
639. When one entry is delayed in its appearance, it will do well to begin with a point of imitation.

640. A Third Species in the bass should be written first. When the Canto Fermo is in the bass, the treble should be written first.

641. The moving parts may proceed in any of these ways :—

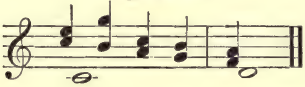
(i) In similar motion for not more than seven crotchets :—

Fig. 389.



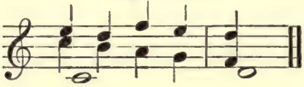
(ii) Passing-notes may be written against leaps of harmony notes or bye-tones :—

Fig. 390.



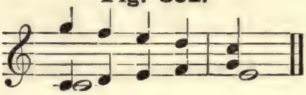
(iii) Short scale-passages may be combined with "changing note" figures :—

Fig. 391.



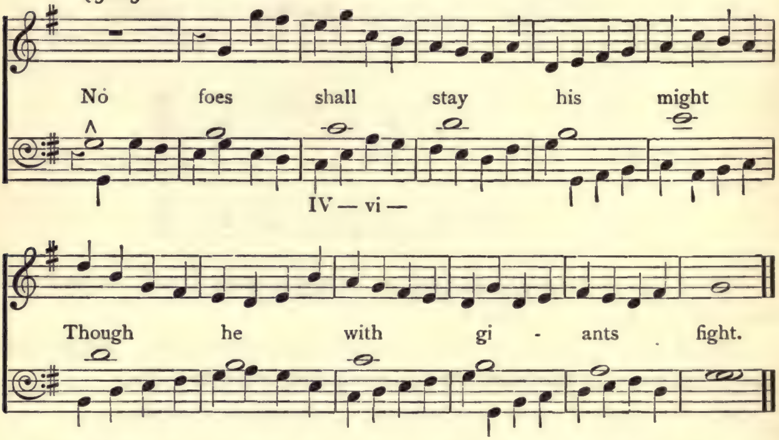
(iv) In contrary motion, until a concord is reached :—

Fig. 392.



The following is an example :—

Ex. 157. {S.T.B. 3.C.3. C.F., Cherubini (Subject 6).



Imitation and movement by contrary motion seem to be the chief aims of Exercise 157.

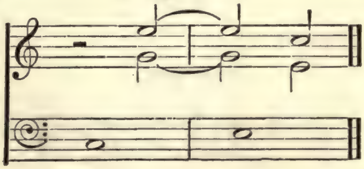
X.—THE FOURTH SPECIES COMBINED WITH ITSELF.

642. This is the most difficult of all the three-part combinations. It is not every Canto Fermo which lends itself readily to this purpose. The syncopation should not be broken simultaneously by the two Fourth Species parts.

643. The two moving parts generally begin together. On the first minim of the bar it is possible under certain conditions to have—

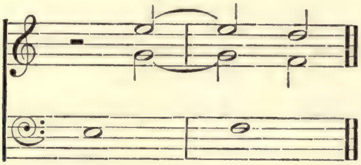
(i) Two syncopated concords :—

Fig. 393.



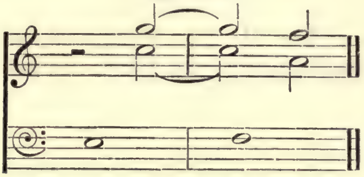
(ii) Two discords of suspension :—

Fig. 394.



(iii) A syncopated concord in one part and a suspension in another :—

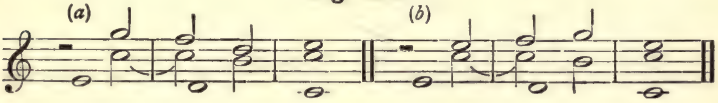
Fig. 395.



644. Suspensions may be resolved in the same bar on a different chord (see § 578).

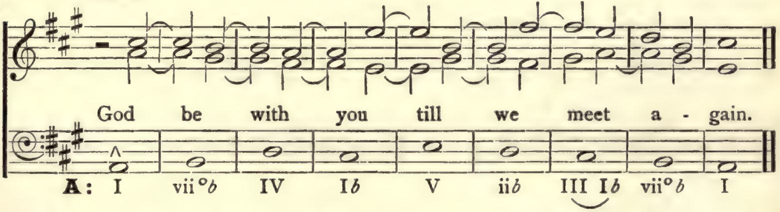
645. When cadence (*a*) is impossible, cadence (*b*) may be used. The latter involves the leap of a 3rd from an auxiliary note :—

Fig. 396.



The following is an example :—

Ex. 158. {S.S.B. 4.4.C. C.F., CHERUBINI (Subject 9).


God be with you till we meet a - gain.
A: I vii°*b* IV I*b* V ii*b* III I*b* vii°*b* I

This combination is scarcely possible without a certain amount of relaxation of the ordinary rules. Thus, in Exercise 158, we see use made of the suspended augmented 4th twice ; the syncopation in each part is broken once ; and the cadence is irregular from the point of view that the leading note descends—much, however, to the advantage of the second treble part, which gains melodic interest by this means. Observe that the syncopation is not broken simultaneously by the two moving parts.

FOUR-PART COUNTERPOINT WITH COMBINED SPECIES.

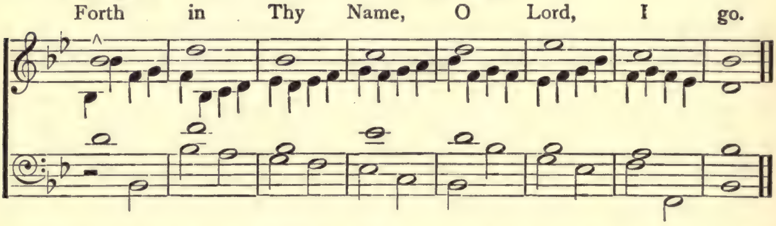
646. This may be studied in the following order: —

(i) With two moving parts, and one in the First Species.
(ii) With three parts all in Fifth Species.
(iii) With the Second, Third and Fifth Species combined without the Fourth.
(iv) With the Fourth Species combined with either Second and Third, or Third and Fifth.

(i) When one of the four parts is in First Species, it is frequently good to interpolate this inactive semibreve part between two moving parts, as in Exercises 159–161. But when treble and bass are moving parts, the effect is equally good if the Canto Fermo and First Species parts are given to the two inner voices as in Exercise 162.

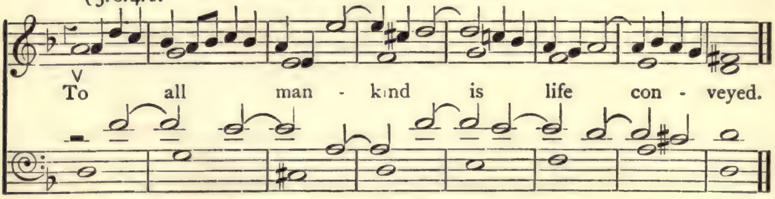
XI.—EXAMPLES OF FOUR-PART COUNTERPOINT WITH TWO MOVING PARTS.

Ex. 159. {S.A.T.B. / C.3.1.2.} C.F., "ANGELS' SONG" (first phrase).



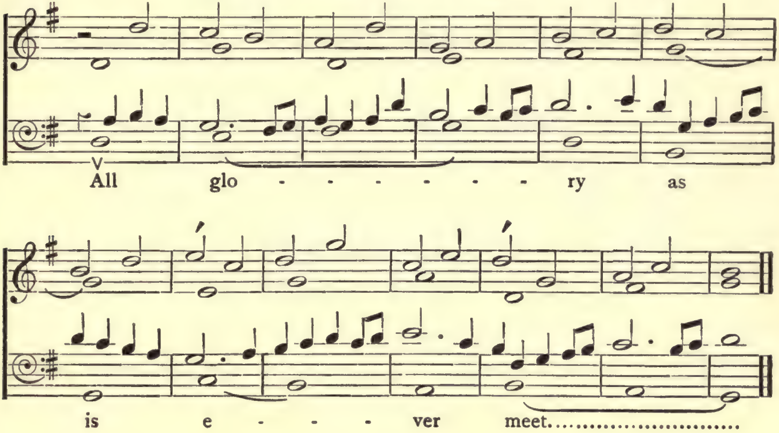
The Third Species begins with the first crotchet of the bar in order to secure the Tonic triad *in root position.* The alto and bass parts were practically written together first, and the tenor added afterwards.

Ex. 160. {S.A.T.B. / 5.C.4.1.} C.F., Plainchant from LA FEILLÉE, 1782.



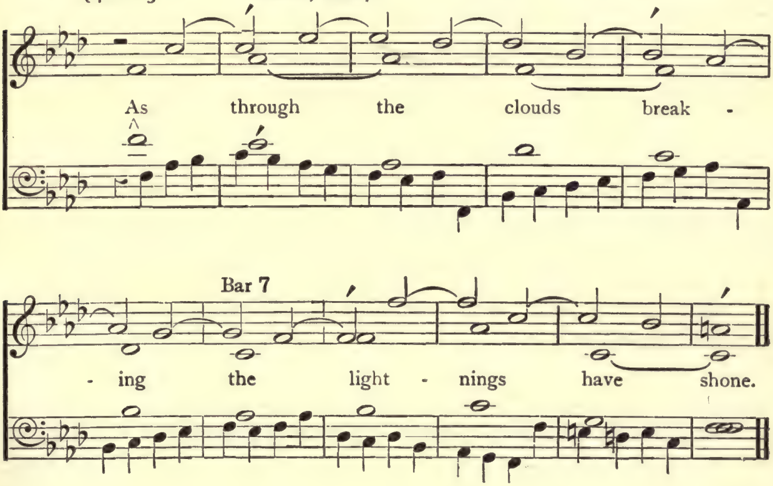
In Exercise 160, the bass and tenor parts were written together before the Fifth Species in the top part was added.

Ex. 161. {S.A.T.B. / 2.1.5.C. C.F., Plainchant from *Psalterium Chorale* (*Constance*, 1510).


All glo - - - - - - - ry as
is e - - - ver meet.........................

This Canto Fermo is taken from the Plainchant melody upon which Dr. Basil Harwood bases his fine Organ Sonata in C♯ minor. The treble and alto parts were written first.

Ex. 162. {S.A.T.B. / 4.1.C.3. C.F. from last line of "OLD 104TH" Psalm (*Ravenscroft's Psalter*, 1621).


As through the clouds break -
Bar 7
- ing the light - nings have shone.

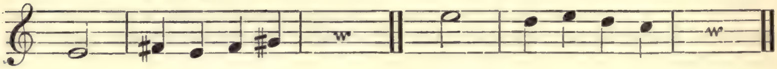
In Exercise 162, the outside parts were written first. In bar 7, the whole tone lower auxiliary note E♭ is preferred to the leading note, in order to avoid the use of a chromatic semitone, with only one note between the two which form that interval.

XII.—EXAMPLES OF FOUR-PART COUNTERPOINT WITH THREE PARTS ALL IN FIFTH SPECIES.

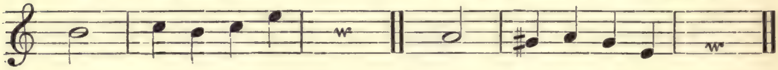
647. There are two ways of planning an exercise in which all the moving parts are in Fifth Species. One is to make a rough preliminary sketch of the exercise by taking some short one-bar melodic figure and working this against the harmonic structure wherever it may be practicable as a point of imitation; taking care to distribute this figure equally amongst the various parts.

Sometimes this figure may be derived by diminution from some melodic feature of the Canto Fermo itself—as in Exercise 163; at other times some entirely new figure may be devised for this imitative treatment. The figure selected for imitation may undergo various changes, such as those of *inversion* (*i.e.*, change of melodic direction—ascending for descending, etc.), slight alteration of interval, but still retaining the same rhythmic outline; *e.g.*:—

Fig. 397.



Original figure. *Inverted.*



Alteration of interval. *Inverted with alteration of interval.*

After the completion of the rough preliminary sketch, the exercise may be finished with any further modification of the scheme—harmonic or melodic—which may be deemed necessary.

648. The other way of planning an exercise is to secure a point of imitation for the entry of each of the Fifth Species parts; and then, when the last voice has entered, to allow each part to proceed without any further reference to the point of imitation. In this case, it will be found convenient to finish the bass or treble part first, leaving the completion of the inner part (or parts) until the last.

649. A third method of beginning an exercise (but one which is only recommended for the treatment of very short Canti Fermi, say of less than eight bars) is to allow all the Fifth Species parts to begin together in the first bar. Even here, however, one of the three may be allowed to begin—after the others—on the third or fourth beat of the first bar. An initial minim rest, however, must be followed by a minim note, and *never by two crotchets.*

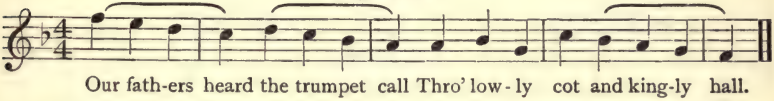
650. In all cases, the greatest care must be taken to preserve smoothness and melodic fluency in all the parts whenever there is a change of harmony. Before such a change, the short notes actually

sung together should be as capable of natural resolution as if they had been sustained for a much longer time than their own actual duration.

651. A practical illustration of how to construct an exercise with three parts in the Fifth Species according to the first of these three methods, will now be given.

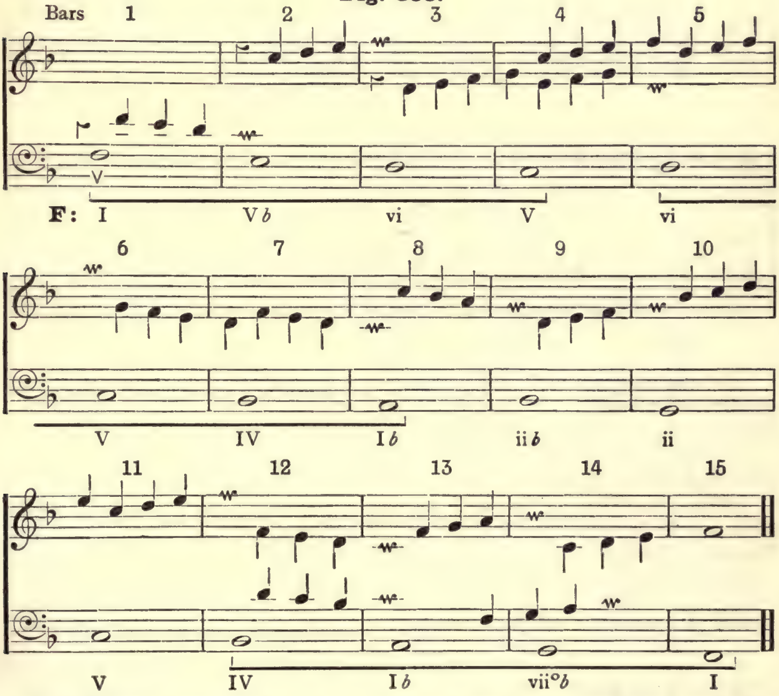
Cherubini's Subject 35, if reduced to a rhythmical shape, would appear in the light of a four-bar phrase somewhat like this:—

Fig. 398.


Our fath-ers heard the trumpet call Thro' low - ly cot and king-ly hall.

in which the principal feature is the thematic treatment or development of the descending tetrachordal figure with which it opens. This figure may be made to work imitatively against the Canto Fermo itself, and the exercise may be roughly sketched by the student somewhat in this manner:—

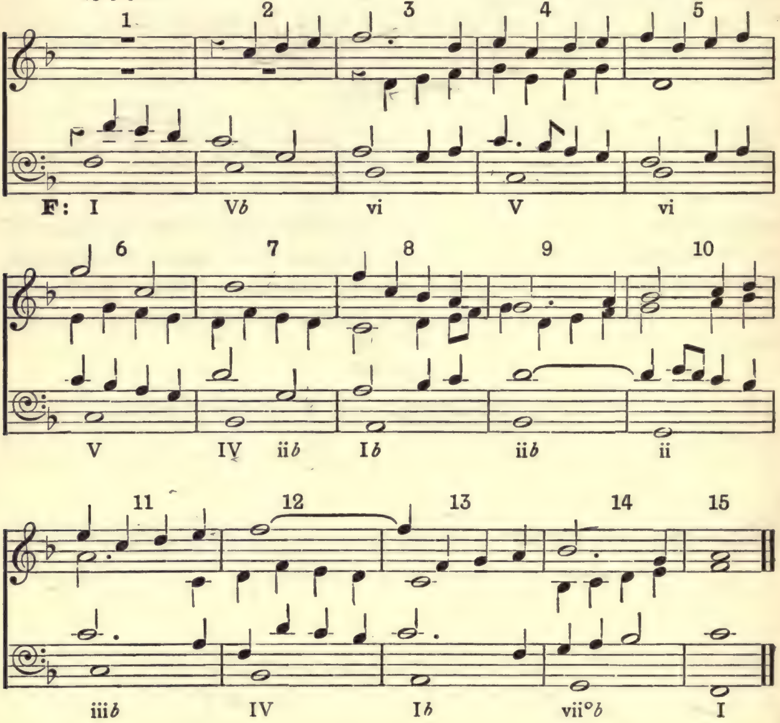
Fig. 399.


Bars
1
2
3
4
5
F: I
Vb
vi
V
vi
6
7
8
9
10
V
IV
Ib
iib
ii
11
12
13
14
15
V
IV
Ib
vii°b
I

652. These fragments of melody may now be completed and the accompanying parts filled in according to the proposed harmonic basis,

which of course is subject to revision and alteration, according to the needs of the moving parts. Here is the result :—

Ex. 163. {S.A.T.B. 5.5.5.C. C.F., CHERUBINI (Subject 35). *Set at Durham, March, 1913.*


1
2
3
4
5
F: I
Vb
vi
V
vi
6
7
8
9
10
V
IV
iib
Ib
iib
ii
11
12
13
14
15
iiib
IV
Ib
vii°b
I

The only deviations from the original harmonic plan are these :—In bar 7, only the first half is subdominant harmony ; the chord is changed in order to get a Second Species minim in the tenor which will be a concord in the alto crotchet E.

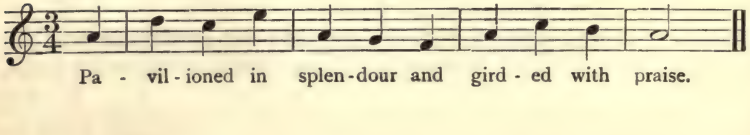
In bar 11 iii *b* is found to be a much more convenient harmony to manage contrapuntally than V.

Notice, too, in bar 10, that the first note of the imitative passage proposed in the treble part of the original sketch forms part of the minim B♭, in order to prevent a forbidden repetition of a Third Species crotchet.

Otherwise, the original plan has not been departed from.

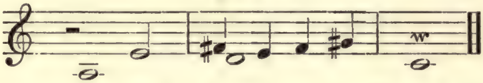
653. Cherubini's Subject 33 appears to be in triple rhythm, thus :—

Fig. 400.


Pa - vil - ioned in splen - dour and gird - ed with praise.

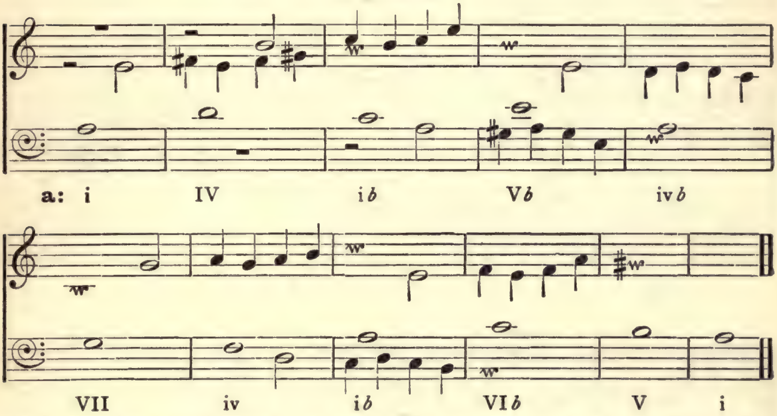
There is nothing here which at first sight appeals to the imagination as a suitable point for imitation; we therefore take the first three notes of the Canto Fermo and construct a counter subject upon them :—

Fig. 401.



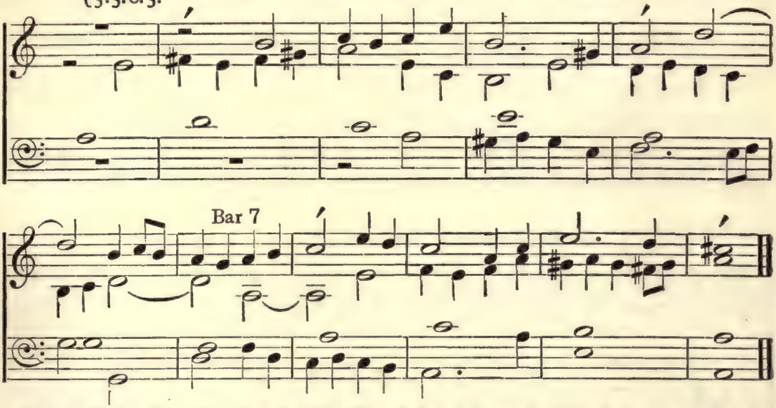
654. An attempt to work this thematically, will probably result in a rough sketch something like this :—

Fig. 402.



Which may be completed thus with no modification of the harmonic basis :—

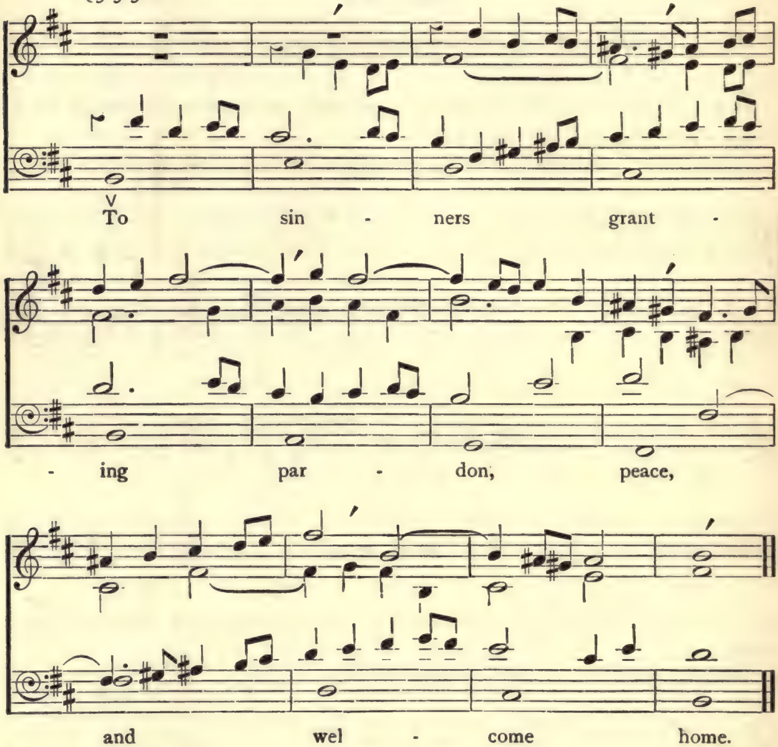
Ex. 164. {S.A.T.B. / 5.5.C.5. C.F., CHERUBINI (Subject 33). *Set at Durham, 1912.*



In bar 7 the D minim sketched in Fig. 402 has been shortened to a crotchet, in order to prevent the use of an untied minim (after shorter notes) at the end of the bar.

655. Sometimes a point of imitation is not made use of after the entry of the third moving part :—

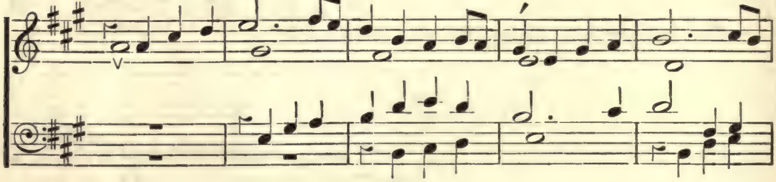
Ex. 165. {S. A. T. B. / 5. 5. 5. C.} C.F. *set at the Royal College of Organists, 1908.*

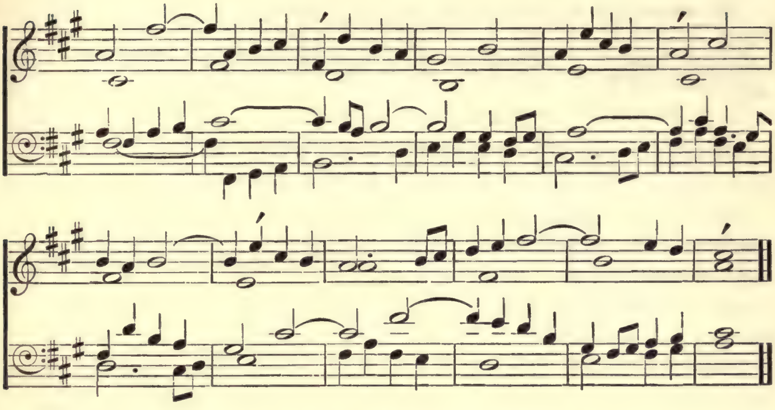


In Exercises 165–73, dotted crotchets are used to prevent two parts from proceeding simultaneously by the same rhythmical figure.

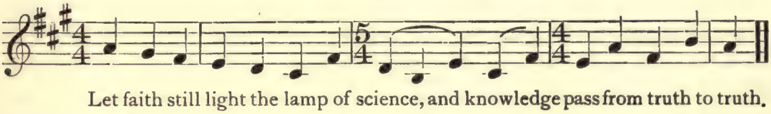
656. The student may find it useful to reconstruct the rough sketches upon which the following finished Exercises are founded :—

Ex. 166. {S. A. T. B. / 5. C. 5. 5.} C.F., Cherubini (Subject 32).

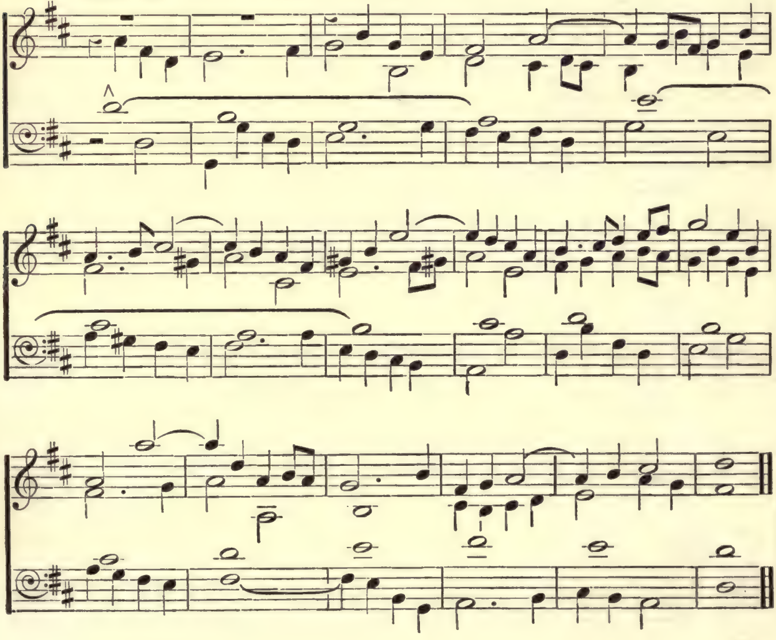




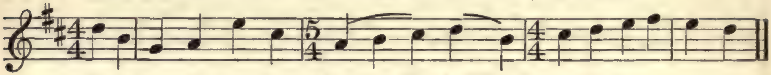
This subject would appear to fall into some metre as thus :—


Let faith still light the lamp of science, and knowledge pass from truth to truth.

Ex. 167. {S.A.T.B. 5.5.C.5. C.F., CHERUBINI (Subject 38).



This subject also seems to need an irregular bar in the middle of it :—


Si-on hears the watchman shouting, Her heart leaps up with joy un-doubt-ing.

XIII.—EXAMPLES WITHOUT THE FOURTH SPECIES.

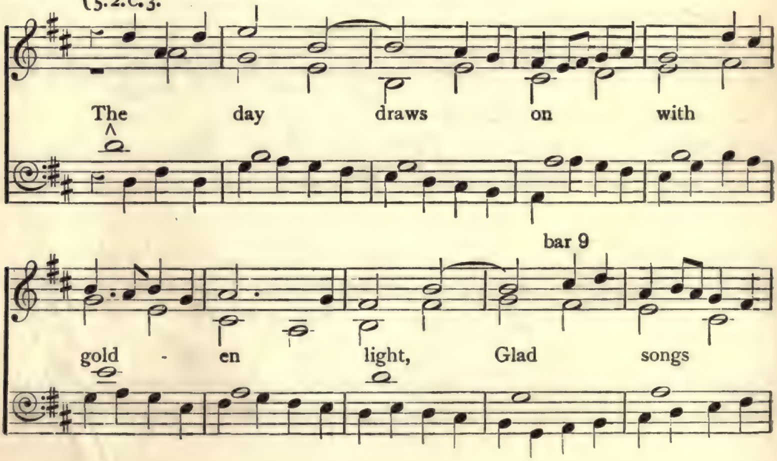
657. The absence of the Fourth Species in a four-part exercise of combined counterpoint makes the working somewhat easier than if it were present.

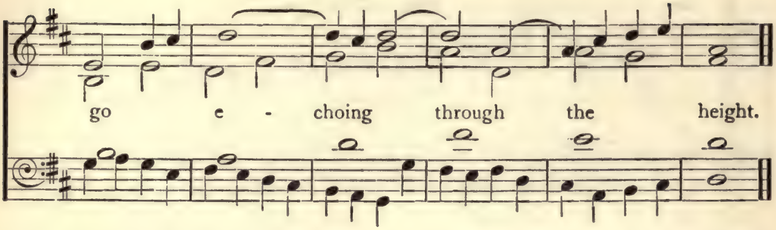
658. The following considerations will be found helpful in planning exercises of this kind :—

The Fifth Species being the most elastic of the three, may be safely left until the last, even though it may be assigned to the treble voice.

The Second and Third Species will demand the first attention after the bass has been settled upon. If one of these Species should happen to be assigned to the bass, that perhaps had better be written throughout first, with an eye to the melodic possibilities of the other Species which has to accompany it. Whenever the Second and Third Species are combined in an exercise there must always be more or less of a mutual "give and take" policy observed in their construction. Neither should have *all* the passing-notes : but in places where a smooth scalewise Second Species would *necessitate* an awkward or crude Third Species, there the minim scale movement must be more or less sacrificed in order to gain greater fluency and elegance for the more assertive crotchet movement of the Third Species.

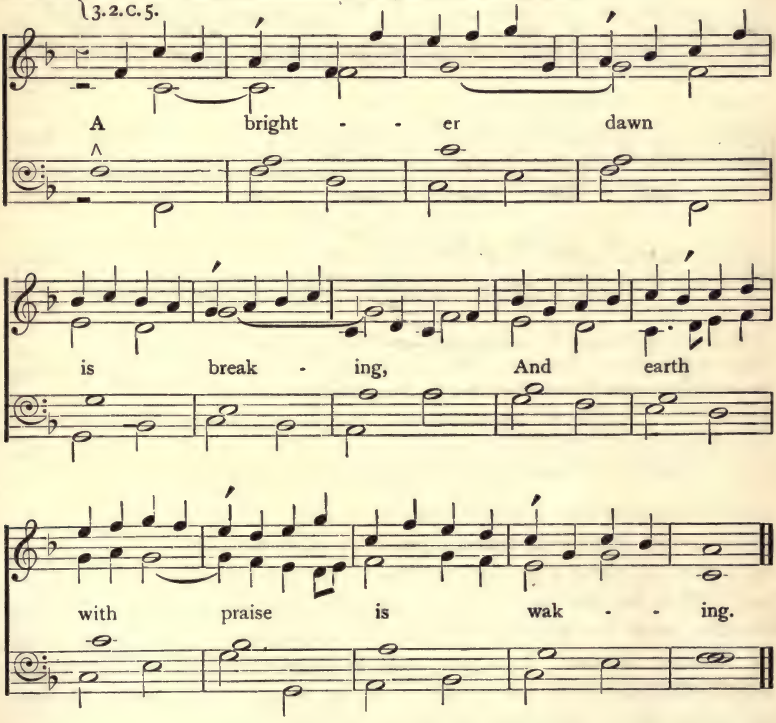
Ex. 168. {S.A.T.B. 5.2.C.3. C.F., CHERUBINI (Subject 29).




go e - choing through the height.

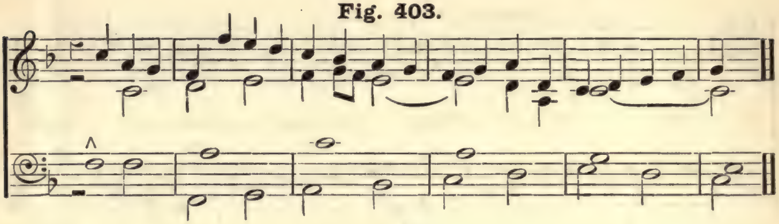
In Exercise 168 the chord-changes within the bar are sufficiently obvious; they require no radical indication. Observe, that in bar 9 the notes sounding on the fourth crotchet form between them a properly treated $\frac{6}{5}$ chord (IV ^{7} *b*). The Second and Third Species were practically written together, before the top part was added.

Ex. 169. {S.A.T.B. 3.2.C.5. C.F., CHERUBINI (Subject 27, abbreviated).

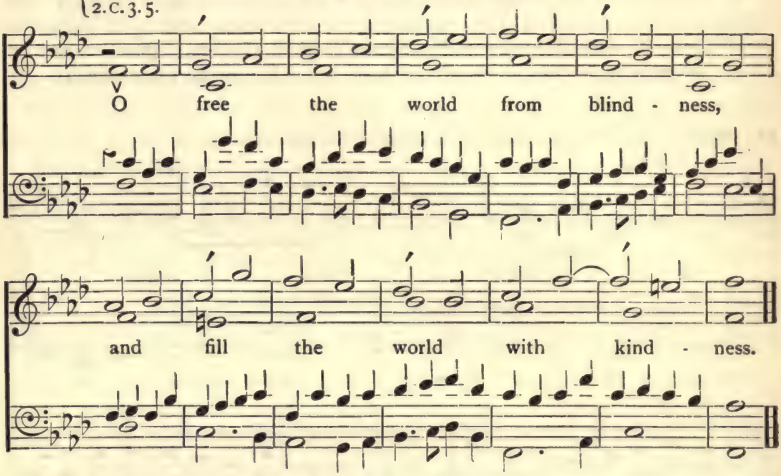

A bright - - er dawn
is break - ing, And earth
with praise is wak - - ing.

In Exercise 169 the extreme parts had to be written first, and the alto Fifth Species was subsequently added. The following treatment of the opening bars of this Exercise exhibits a faulty *ensemble*; although the individual melodic interest of the several parts is perhaps better than in Exercise 169:—

Fig. 403.



Ex. 170. S.A.T.B. 2.C.3.5. CHERUBINI (Subject 26, abbreviated).


O free the world from blind - ness,
and fill the world with kind - ness.

The first eight bars of this Exercise are more suggestive of the Æolian Mode, than of the modern key of F minor. This is because it was thought desirable to secure the ascending form of that Mode for the Second Species in the top part, which was written first. The Second Species has been made as smooth as possible.

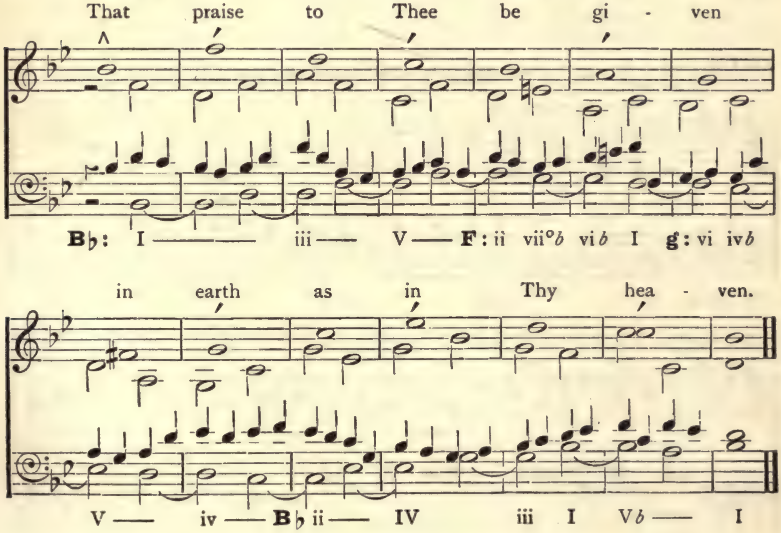
XIV.—EXAMPLES WITH THE FOURTH SPECIES.

659. Directly the Fourth Species makes its appearance in the requirements of an examination problem in combined counterpoint, it must have the prior attention, whether it be in an outside or in an inner part. If it be not in the bass, then the harmonic structure of the exercise must be planned to meet the exigencies and restrictions of the Fourth Species. It is well not to break the syncopation if any means which are at all compatible with the demands of musical feeling and good aural effect can be found to preserve it. When all these means have been tried, and found wanting; then the syncopation must indeed be broken—but for one bar only. Care should be exercised in choosing the place for breaking the syncopation to the greatest advantage; for, as a rule, there is often a choice of this kind.

660. Again, it must be insisted upon that the student must train himself to employ as much musical taste as possible in planning and writing his exercises in counterpoint.

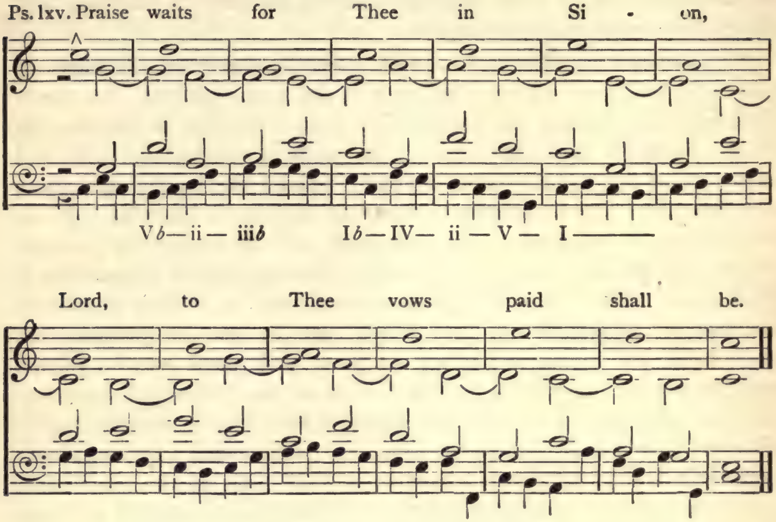
661. It is quite probable, that after carefully observing the letter of every rule which can be supplied to him, he may find that the result of all his book-learning has been simply the production of an exercise which, although perfectly correct, is perhaps extremely dull and unmusical, if not actually cacophonous. Should this be the case, there is nothing for it but a complete revision of the entire exercise. If his own ear cannot point out to him the weak and unsatisfactory portions of his work, he must depend for a while upon the greater experience of his teacher. Then, when he has discovered, with or without assistance, the bar or succession of bars which can be felt to produce the undesirable and unmusical effect, he must pick these bars to pieces, and reconstruct them part by part, perhaps with changed harmony, perhaps with less elaboration, but always with a keener appreciation of *what will sound well.* He must never be content with anything *simply* because it is right or strictly according to rule; nor, on the other hand, should he consider himself at liberty to break a rule, unless by so doing he can really secure some good aural effect which cannot be obtained by any other means.

Ex. 171. {S.A.T.B. / C. 2. 3. 4. C.F., CHERUBINI (Subject 20, abbreviated).


That praise to Thee be gi - ven
B♭: I —— iii —— V —— F: ii vii°b vi b I g: vi iv b
in earth as in Thy hea - ven.
V —— iv —— B♭ ii —— IV iii I V b —— I

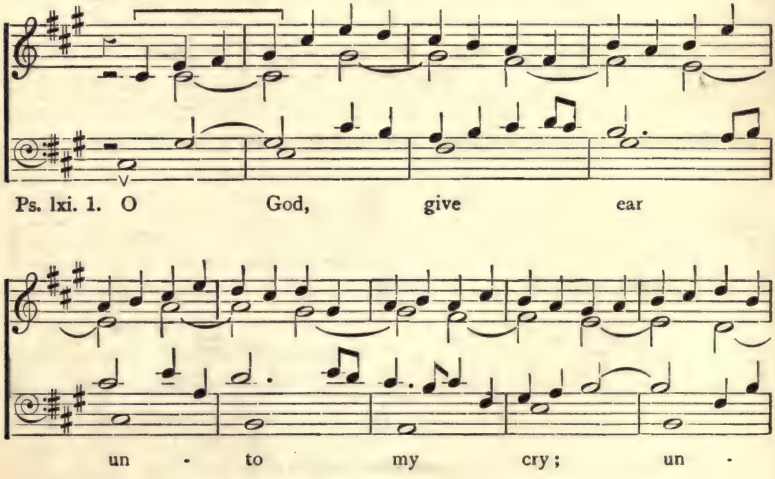
In Exercise 171 the bass and alto parts had to be written first.

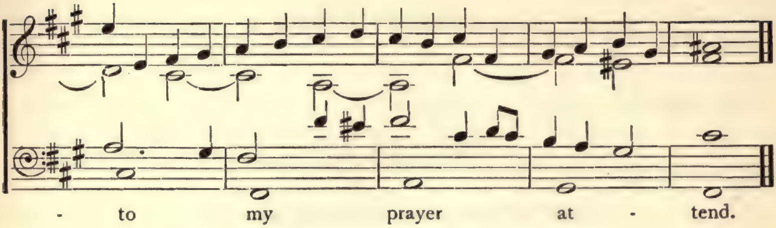
Ex. 172. {S.A.T.B. / C.4.2.3. C.F., CHERUBINI (Subject 28).


Ps. lxv. Praise waits for Thee in Si - on,
Vb—ii— iiib Ib—IV— ii—V— I———
Lord, to Thee vows paid shall be.

In Exercise 172, the three lower parts had to be written together. The convenience of changing the harmony at the half-bar may be said to be illustrated throughout the whole of this exercise. The "Added Sixth" chord is used in the last bar but one.

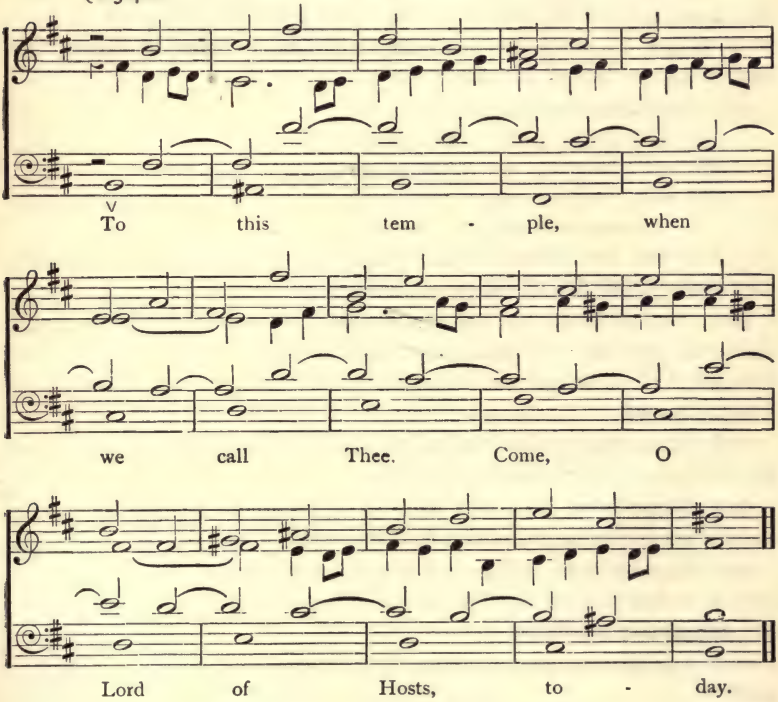
Ex. 173. {S.A.T.B. / 3.4.5.C. C.F., "S. MARY'S" Tune (last two strains).


Ps. lxi. 1. O God, give ear
un - to my cry; un -


- to my prayer at - tend.

In Exercise 173 the parts were added to the Canto Fermo in the following order :—Alto, treble, tenor. Necessarily, the Fifth Species has to be somewhat inactive against the Third Species. The treble part begins with an imitation of the Canto Fermo by double diminution.

Ex. 174. {S.A.T.B. / 2.5.4.C. C.F., Cherubini (Subject 25).


To this tem - ple, when
we call Thee. Come, O
Lord of Hosts, to - day.

Again, in building up the score of Exercise 174, the Fifth Species was the last to be added. And in this Fifth Species an occasional tied semibreve is by no means ineffective.

CHAPTER XVII.

COUNTERPOINT IN FIVE PARTS.

662. A five-part contrapuntal score can be laid out in any one of the following ways:—

(i) S.S.A.T.B.	(iii) S.A.T.B.B.
(ii) S.A.T.T.B.	(iv) S.A.A.T.B.

Of these, (i) and (ii) are decidedly the best, since it is unwise to weaken the lowest part of an ordinary choir by dividing the basses as in (iii); while to split the altos into two parts only weakens what is already the least robust section of the choral body.

663. Exercises may be planned:—

(i) with all the parts in First Species;
(ii) with only one part in moving-notes;
(iii) with two or more combined Species in moving-notes, the remainder being in First Species;
(iv) with the Second, Third, Fourth and Fifth Species combined;
(v) with all the added parts in the Fifth Species.

664. The harmonic basis of triads and first inversions must remain unaltered, save for the occasional modifications already dealt with in Chapter XVI in connection with the combination of the Second and Fourth Species.

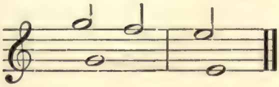
665. Scarcely any relaxation of the rules already given is necessary for good and effective five-part writing.

666. Consecutive 5ths and 8ves by contrary as well as by similar motion are as strictly forbidden in five-part, as in four-part counterpoint.

667. Exposed 5ths and 8ves between extreme parts are as inadmissible as in four-part work; but the same licenses and exceptions to this rule are equally available.

668. No two voices are allowed to approach a unison by similar motion.

669. There must be no similar motion to an octave when one of the parts so proceeding is in the act of resolving a discord:—

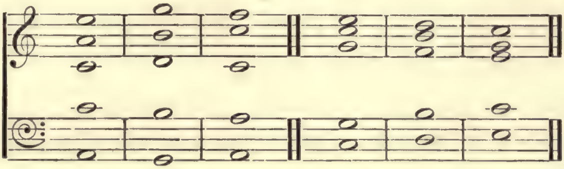


670. No First Species note may be repeated at the same pitch for more than *three* bars at a time.

671. But, on the other hand, the following privileges may be indulged in to a somewhat greater extent than in four-part work :—

(i) The leading note may be occasionally doubled by two voices proceeding in opposite directions either by step or by skip :—

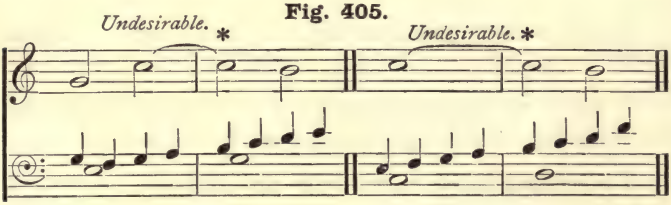
Fig. 404.



(ii) The major 3rds of the primary triads I and IV in the major key, and of III and VII in the minor key, may be doubled rather more freely than in four-part work. It is, however, undesirable to double the raised 6th of the minor scale, when that note occurs as the major 3rd of IV in the minor key.

(iii) A suspended discord may be sounded against the octave of its resolution note by step and by contrary motion somewhat more freely than heretofore, but it is advisable not to allow the interval of a minor 9th to occur in this connection :—

Fig. 405.



(iv) Crossing of the parts is freely permitted, and overlapping—although always to be avoided when possible—may make its appearance with greater frequency than in four-part work.

672. The following course may be mapped out for a thorough study of Five-part Counterpoint :—

(i) All the added parts to be in the First Species, the Canto Fermo being placed in each of the five parts in turn.

(ii) One of the four added parts to be in moving-notes, the remainder being all in First Species. In cases of this kind, it is always advisable to write first the part in moving-notes.

(iii) Then, gradually, one by one, the other added parts of an exercise should be written in various combinations of moving-note Species. The following is suggested as a useful scheme to follow, it being understood that the position of the Canto Fermo is to be varied in each exercise attempted :—

(*a*) C.5.5.5.5.
(*b*) C.1.2.5.5.
(*c*) C.1.2.3.5.
(*d*) C.1.3.3.5.
(*e*) C.1.4.5.5.
(*f*) C.1.2.3.3.
(*g*) C.1.2.2.3.
(*h*) C.1.2.2.5.
(*i*) C.1.2.3.4.
(*j*) C.2.3.4.5.

673. When all the added parts are in the Fifth Species, exercises may be written in the three ways proposed for four-part counterpoint, *viz.* :—

(i) With a point of imitation introduced as much as possible amongst the various parts, working from a rough preliminary sketch such as that proposed on pp. 199 and 229. An occasional rest of not more than the value of a dotted minim in duration may be allowed in the middle of an exercise before the entry of one or two of these points of imitation. But this must not be done too frequently, otherwise the exercise will be felt to be in four parts rather than in five. A resting part should leave off upon an accented note, and re-enter upon an unaccented one.

(ii) With just a point of imitation for each added part as it enters, with little or no reference to the same in the subsequent bars of the exercise.

(iii) All the added parts to begin at once, with no attempt at imitation.

674. In planning the extreme parts of an exercise, care should be taken to keep them slightly more apart than in four-part writing.

675. The five-part score is best built up gradually, by adding one part at a time to the Canto Fermo. The Fourth Species must have prior attention, in whatever part it may be asked for. Otherwise :—

If the Canto Fermo be in the top part, add first the bass, and afterwards fill in the middle parts, according to their degree of inflexibility, in this order :—Fourth Species, Second Species, Third Species, Fifth Species.

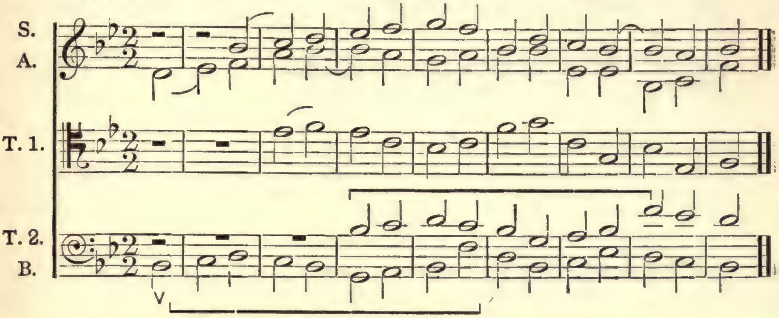
If the Canto Fermo be in the bass, add first the top part, and then proceed as just described.

If the Canto Fermo be in an inner part, add first the top part and the bass together, and then the inner parts.

WORKED EXAMPLES IN FIVE PARTS.

(*A*).—FIRST SPECIES IN ALL THE PARTS.

Ex. 175. {S.A.T.T.B. / I.I.I.I.C. C.F., "OLD 100TH" Tune (last two strains).



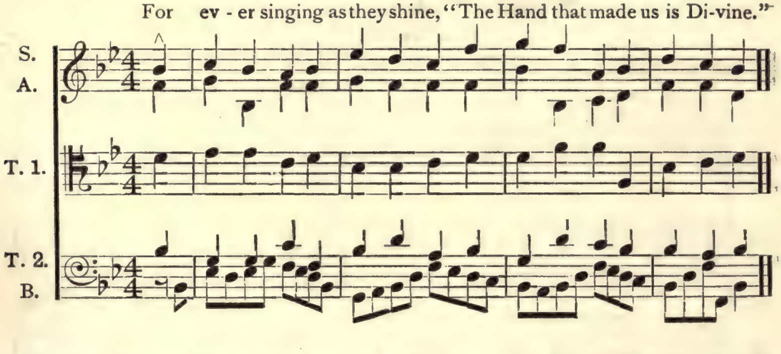
It is expected that any part which does not begin in the first bar with the Canto Fermo should enter with a point of imitation.

Exercise 175 shews an imitation of the Canto Fermo with each vocal entry. The second tenor part was written first. This is nearly in strict canon with the Canto Fermo, but with reversed accents.

(*B*).—WITH THREE FIRST SPECIES PARTS OTHER THAN THE CANTO FERMO.

SECOND SPECIES.

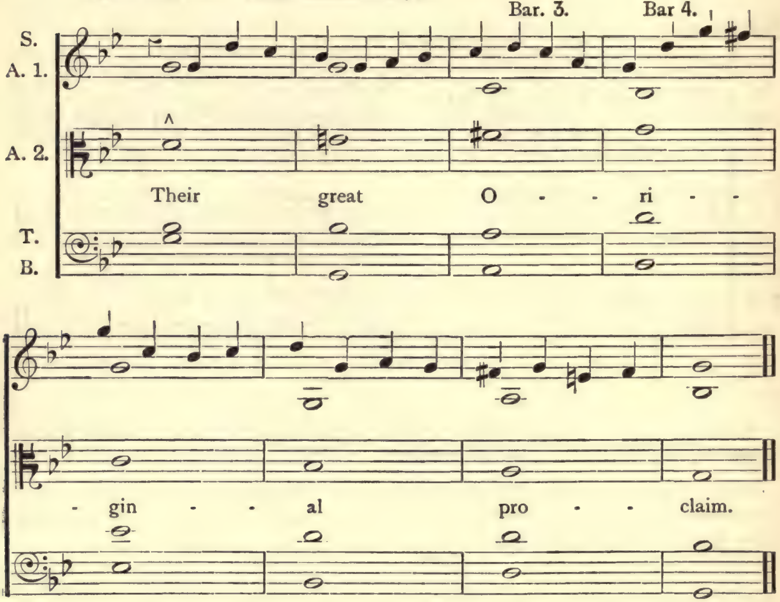
Ex. 176. {S.A.T.T.B. / C.I.I.I.2. C.F., from *Sacred Harmony*, 1789; (ADDISON'S Tune, last two strains).


For ev - er singing as they shine, "The Hand that made us is Di-vine."
S.
A.
T. 1.
T. 2.
B.

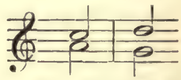
In Ex. 176, the first tenor part was added last. It will be observed that the three inner parts cross freely.

THIRD SPECIES.

Ex. 177. {S. A. A. T. B. / 3. I. C. I. I.} C.F., from *Sacred Harmony*, 1789; (ADDISON'S Tune, fourth strain in minor key).


Bar. 3.
Bar 4.
S.
A. 1.
A. 2.
T.
B.
Their great O - - ri - - - gin - - al pro - - claim.

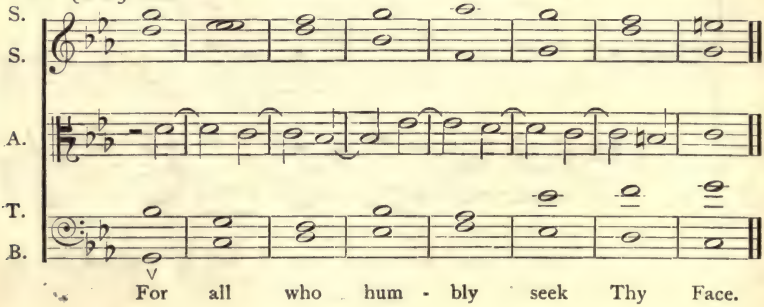
In Ex. 177, the outside parts were written first. The octaves between the soprano and tenor parts of bars 3 and 4 may be excused if the harmony notes be regarded as in Figs. 170 and 171, *viz.*, as—



It will be observed that the wide interval between Soprano and 1st Alto in bar 6 is filled up by the remaining inner parts.

FOURTH SPECIES.

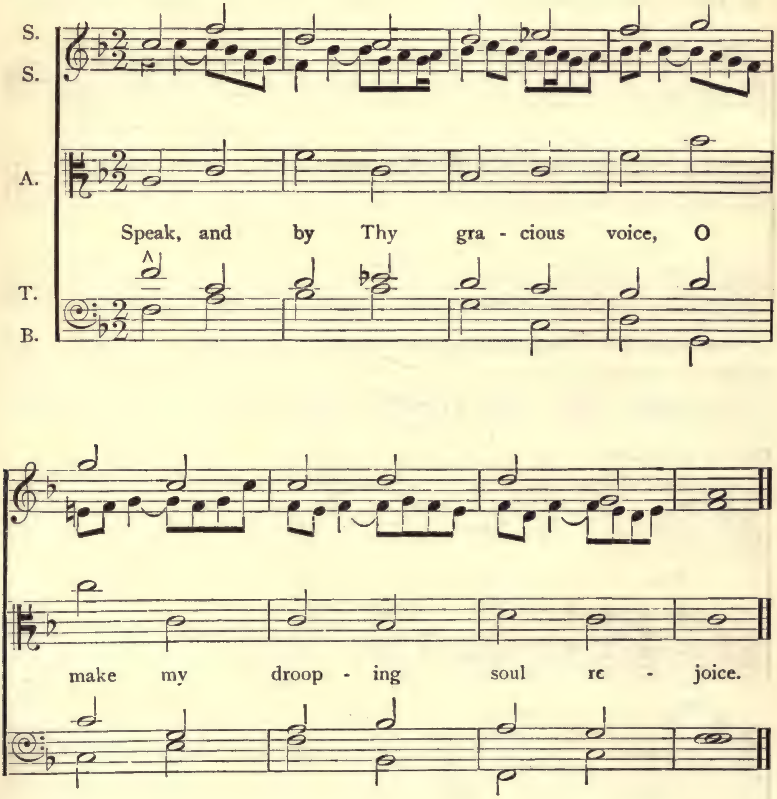
Ex. 178. {S. S. A. T. B. / I. I. 5. I. C.} C.F., "INNSBRUCK" Tune (last strain in a minor key).


S.
S.
A.
T.
B.
For all who hum - bly seek Thy Face.

In Ex. 178, the outside parts are—with the exception of the first bar—in similar motion throughout the exercise. This is only rendered tolerable by the free and independent movement of all the other parts engaged. An extreme case, only presented here in order to shew possibilities when working under stress of time or other disadvantageous circumstances of an examination.

FIFTH SPECIES.

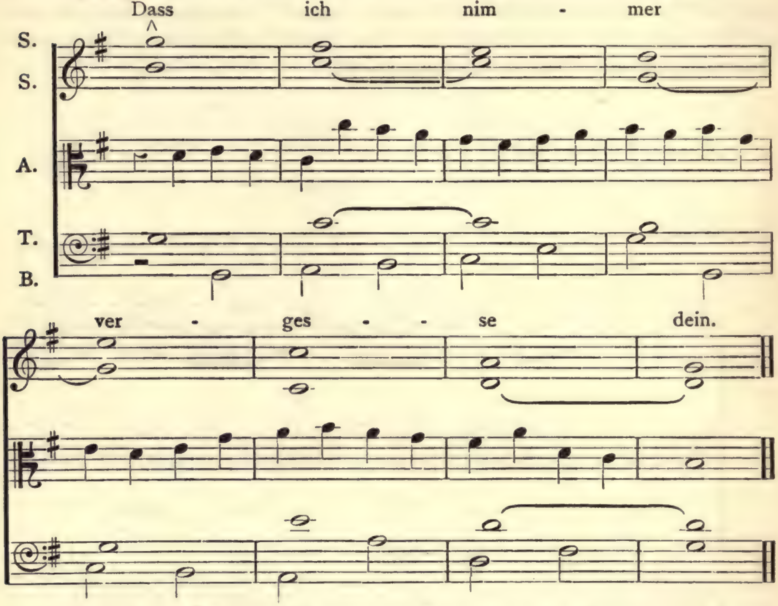
Ex. 179. {S. S. A. T. B. / I. 5. I. C. I. C.F. from a *Chorale* by J. F. DOLES, 1715–97 (last two lines).


S.
S.
A.
T.
B.
Speak, and by Thy gra - cious voice, O
make my droop - ing soul re - joice.

The second soprano part may be taken as an example of what might be done in the way of *independent accompaniment* by a stringed (or wind) instrument.

(*C*).—WITH TWO FIRST SPECIES PARTS OTHER THAN THE CANTO FERMO.

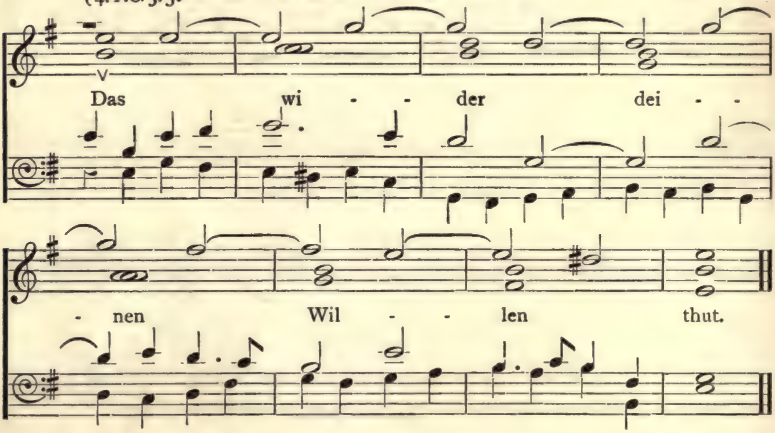
Ex. 180. {S.S.A.T.B.
C.1.3.1.2. C.F., last strain of *Vom Himmel hoch da komm ich her.*


Dass
ich
nim
-
mer
S.
S.
A.
T.
B.
ver
-
ges
-
-
se
dein.

The second bar of Exercise 180 represents the *ne plus ultra* of accumulated discord on the second minim of the bass.

(*D*).—WITH ONLY ONE FIRST SPECIES PART OTHER THAN THE CANTO FERMO.

Ex. 181. {S.S.A.T.B.
4.1.C.5.3. C.F., Last strain of *Vater unser.*

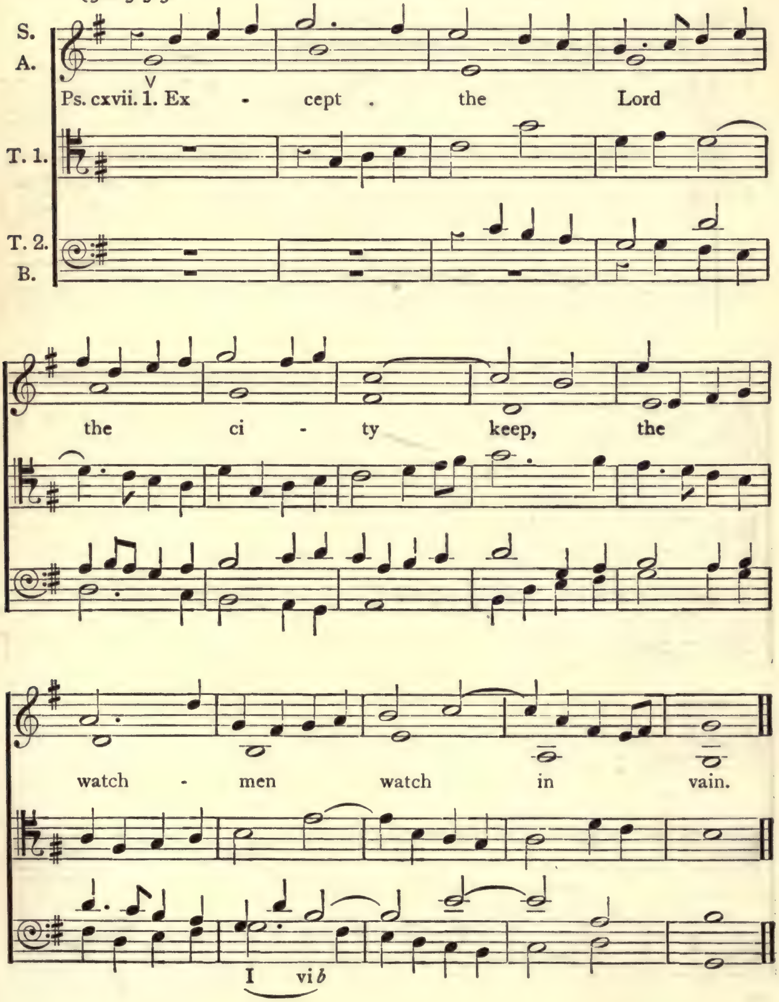

Das
wi
-
-
der
dei
-
-
-
nen
Wil
-
-
len
thut.

The tenor has to begin on the down beat of the first bar, in order to supply the root of the (i) chord as its lowest note.

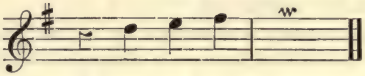
In Ex. 181, the extreme parts were written first. The quaver in the tenor part of the penultimate bar was inserted (*a*) to save oblique motion from second to unison if B were made a dotted minim, and (*b*) to lessen the asperity of the dissonance, if C were made a crotchet.

(*E*).—WITH FOUR PARTS IN THE FIFTH SPECIES.

Ex. 182. {S.A.T.T.B. C.F., *set at Durham, March, 1912.*
5.C.5.5.5.

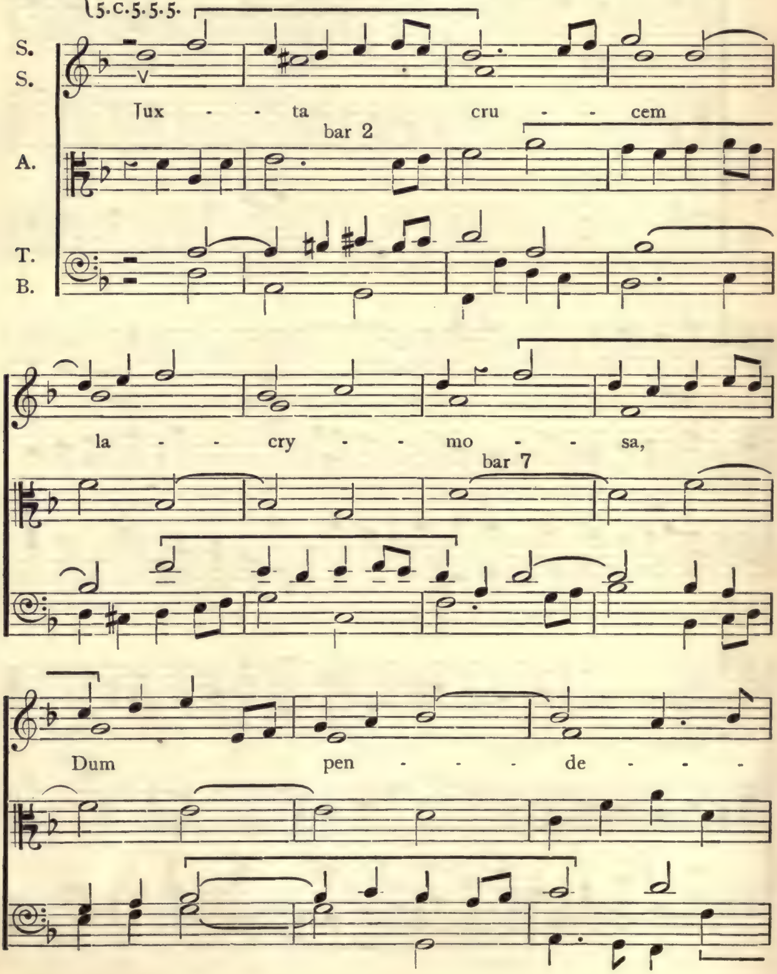

S.
A.
T. 1.
T. 2.
B.
Ps. cxvii. 1. Ex - cept . the Lord
the ci - ty keep, the
watch - men watch in vain.
I vi*b*

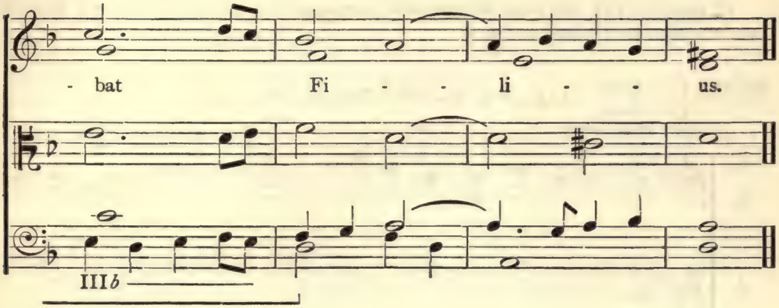
In Ex. 182, in all save the two bars of the cadence, the tetrachordal figure : -



or its inversion is made use of. Needless to say, these points of imitation were all filled in first. Students may find it a profitable procedure to reconstruct the rough sketch, and then complete the Exercise in their own way. The Canto Fermo being of a wide and somewhat awkward melodic range, the addition of added parts below it is thereby rendeed a rather difficult operation.

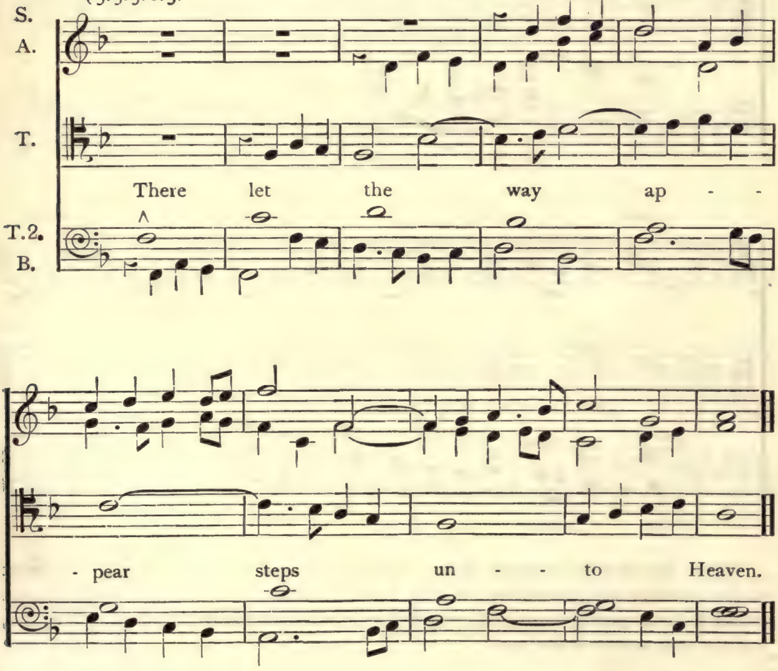
Ex. 183. S.S.A.T.B. 5.C.5.5.5. C.F., CHERUBINI (Subject 36).




- bat
Fi
- -
li
- -
us.
IIIb

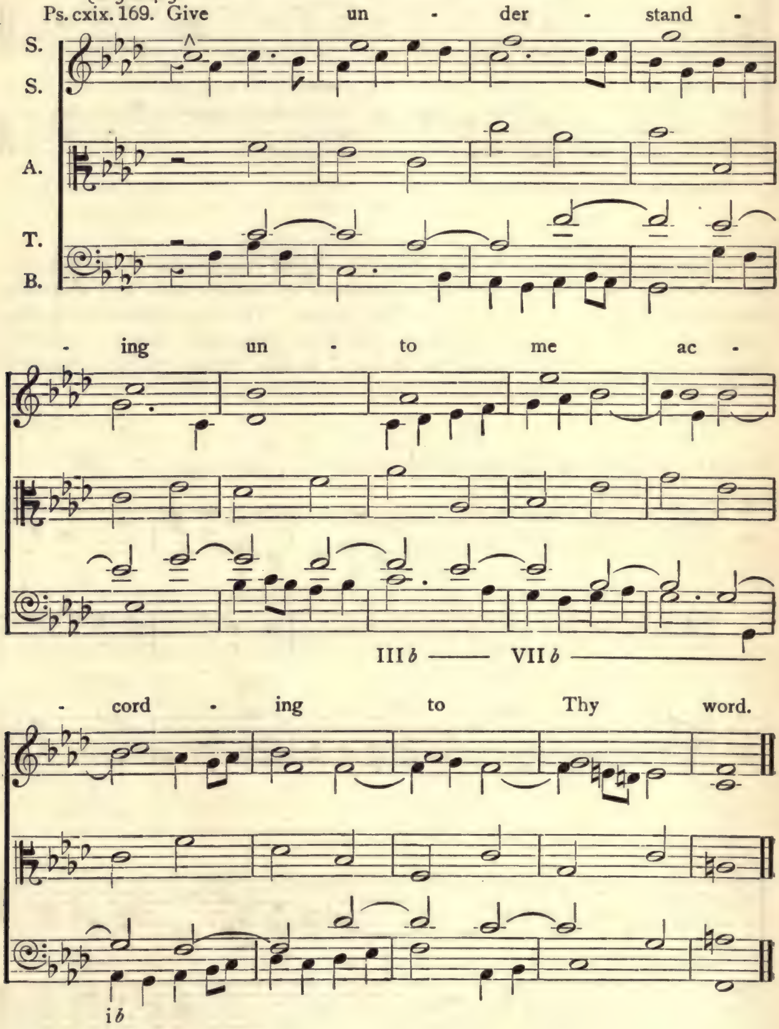
The student might profitably reconstruct the original rough sketch of this Exercise, by first writing the initial melodic figure proposed by the top part, and afterwards imitated by each of the parts moving in Fifth Species. The duplication of the leading note in bar 2 is quite regular, because the parts which have this note move in opposite directions. The crotchet rest in bar 7 is also regular—before a point of imitation.

Ex. 184. S.A.T.T.B. / 5.5.5.C.5. C.F., *set for Durham Mus. D., Sept. 1912.*


S.
A.
T.
There
let
the
way
ap - -
T.2.
B.
- pear
steps
un - -
to
Heaven.

In Exercise 184, the point of imitation proposed by this bass part is not pursued after the fifth vocal entry in bar 4.

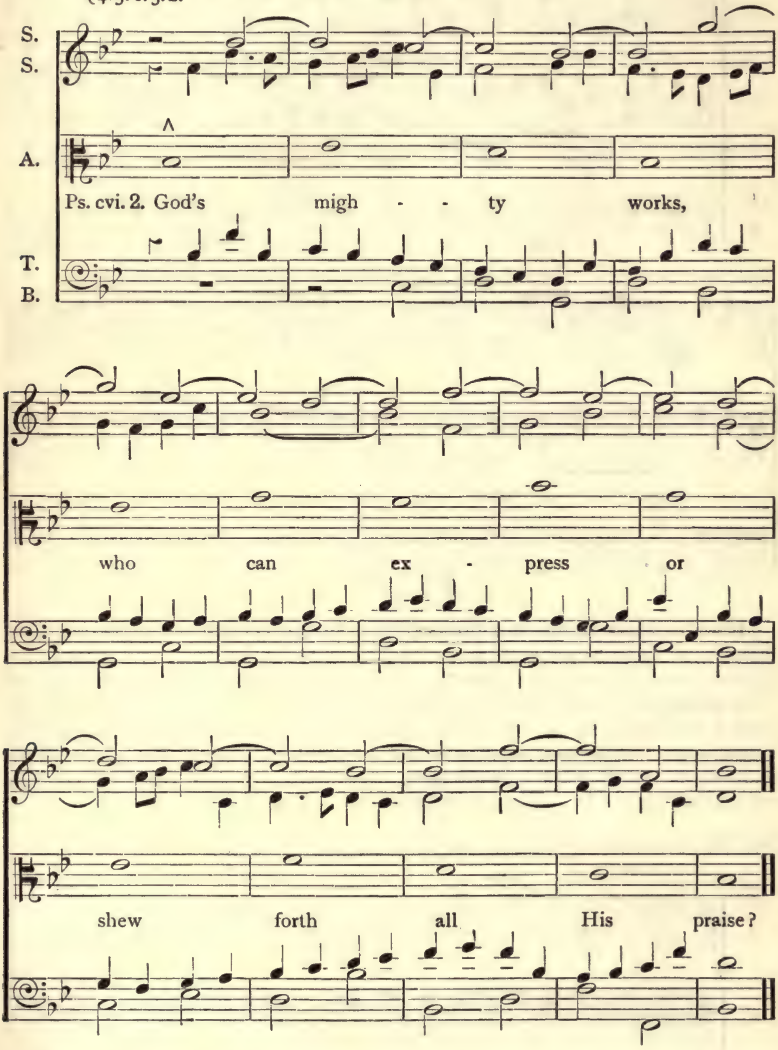
Ex. 185. {S.S.A.T.B.
C.5.2.4.5. C.F., "S. Mary's" Tune (second half).


Ps. cxix. 169. Give un - der - stand -
S.
S.
A.
T.
B.
- ing un - to me ac -
III♭ —— VII♭ ——
- cord - ing to Thy word.
i♭

Here, the smooth character of the Second Species has been somewhat sacrificed to the necessity and convenience of the Fourth Species; but care has been taken to secure as far as possible conjunct movement between the second minim of one bar, and the first minim of the next.

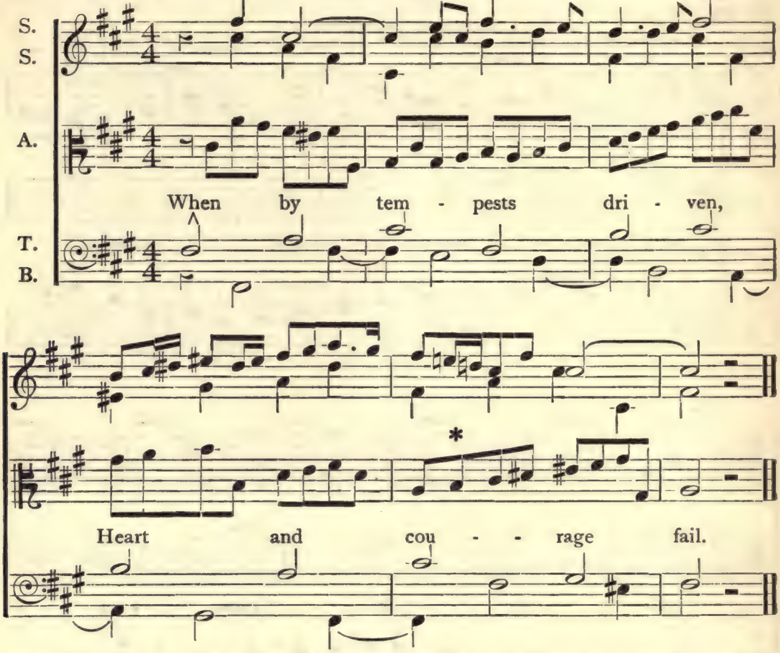
(*F*).—WITH EACH PART IN A DIFFERENT SPECIES.

Ex. 186. {S. S. A. T. B. / 4. 5. C. 3. 2.} C.F., CHERUBINI (Subject 37).


S.
S.
A.
T.
B.
Ps. cvi. 2. God's migh - - ty works,
who can ex - press or
shew forth all His praise?

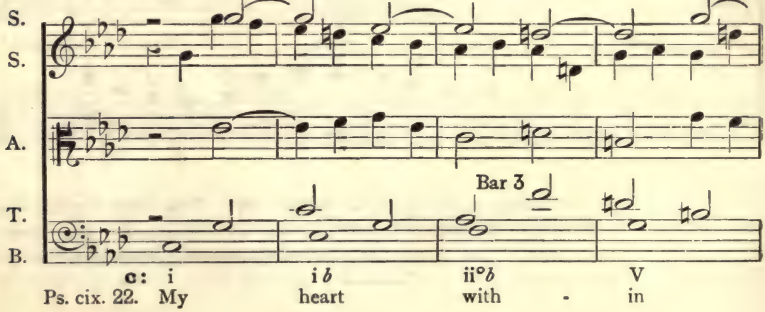
In Ex. 186, the two extreme parts had to be written first. The second treble was added last. The Third Species is fairly smooth, having scale passages of six, seven, and nine notes respectively. The Fourth Species has unbroken syncopation, and the Fifth Species is fairly active.

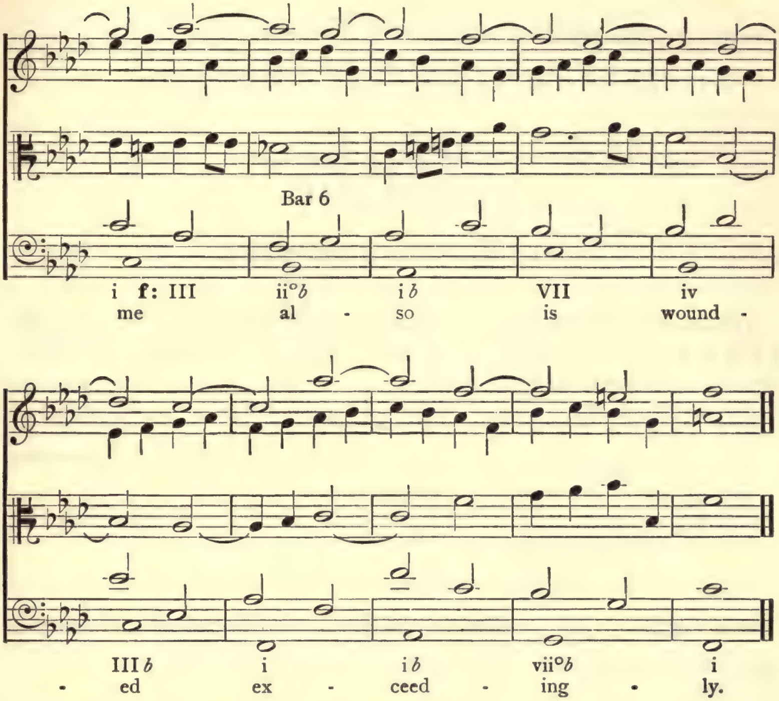
Ex. 187. S.S.A.T.B. / 5.2.3.C.4. C.F., *from an Oxford paper*
(SIR J. D. MCCLURE, LL.D., Mus. D.)


S.
S.
A.
When by tem - pests dri - ven,
T.
B.
*
Heart and cou - - rage fail.

It will be observed that at * the alto Third Species quaver group drives itself right through the Canto Fermo note, beginning below it and ending above it. This excuses the 2 to 1 by oblique motion (B to ♯C against ♯C sustained). The Third Species scale passage of a 10th extent also deserves notice. The difficulty of building up such a complex score as this in five parts will occasionally excuse 8ves and 5ths by contrary motion between two inner parts or between one outside and one inner part—but not between two extreme parts. See, for example, the 8ves by contrary motion between the 1st Soprano and Canto Fermo in bar 2 of Exercise 187.

Ex. 188. S.S.A.T.B. / 4.3.5.2.C. C.F., "S. MARY'S" Tune (second half).


S.
S.
A.
Bar 3
T.
B.
c: i
i*b*
ii°*b*
V
Ps. cix. 22. My
heart
with
-
in


Bar 6
i f: III ii°b i b VII iv
me al - so is wound -
III b i i b vii°b i
- ed ex - ceed - ing - ly.

In Exercise 188, the two treble parts and the tenor received the first attention. Observe in bars 3 and 6 that the 7-6 suspension over the harmony ii°*b* is accompanied on the first half of the bar by a perfect 5th above the Canto Fermo in the bass, this 5th forming also a concord with the other three notes sounded with it, including the discord of suspension in the top part. Very unusually this exercise begins in the dominant key, and ends in the tonic key—a circumstance which may be explained by the fact that the Canto Fermo begins in the middle of the Hymn Tune from which it is extracted.

CHAPTER XVIII.

COUNTERPOINT IN SIX PARTS.

676. A six-part contrapuntal score is most effectively laid out for S.S.A.T.T.B., but the Alto voices may sometimes be divided, and some other set of voices left undivided.

677. Exercises may be planned in which:—

(i) all the five parts added to the Canto Fermo are in First Species;
(ii) all are in Fifth Species except the Canto Fermo;
(iii) all or any of the five different Species are combined with the Canto Fermo.

They may be taken in the above order.

678. The harmonic basis of triads and first inversions remains unaltered, save for the occasional modifications dealt with in Chapter XVI.

679. Mr. W. S. Rockstro remarks that "it being infinitely more difficult to write in six parts than in five, the severity of the rules is very much relaxed, especially in the matter of unisons."

680. Modern practice is in favour of admitting consecutive 8ves and 5ths *by contrary motion* as soon as six-part writing is reached. If it is possible to exercise any preference in this matter, 5ths by contrary motion may be used rather more frequently than 8ves. Tradition is certainly in favour of 5ths.

681. Consecutive 8ves and 5ths *by similar motion* are as strictly forbidden in six-part counterpoint as in that for two voices.

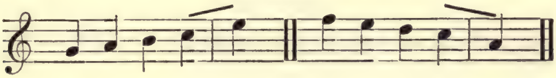
682. Exposed 8ves and 5ths are not allowed between extreme parts except in the cadence. The leading note may be doubled as in five parts.

683. The repetition of a First Species note at the same pitch should not—except in cases of the most extreme difficulty—extend over more than three bars in succession.

684. The leap of a minor 6th between two crotchets may occasionally be found in the Third and Fifth Species.

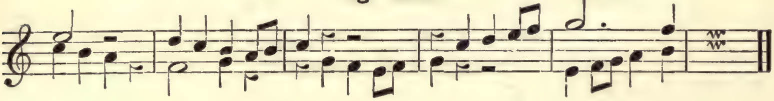
685. When there are several simultaneous parts in the Fifth Species the greatest care must be taken to distribute the crotchets as equally as possible between the several parts so engaged. These shorter notes should not all be sung by the same voice, or even by two voices only. And it will be well to remember that the style and rhythm of the Fifth Species becomes more simple and less active than when it is employed in an Exercise with fewer parts engaged. One of the Fifth Species parts may *end* with two semibreves—tied or untied; although it is by no means desirable that two semibreves should occur in the middle of such a part. In the Fifth Species (as well as in the Third) a scalewise passage of crotchets may be allowed to proceed in the same direction by leap to an accented note:—

Fig. 404.



686. Occasionally in the middle of an Exercise rests of short duration (not longer than three quarters of a bar) may be allowed immediately before the entry of a short point of imitation, as in five-part counterpoint. But after a rest, no two parts should enter together; neither should one part leave off before the entry of another. This kind of thing is distinctly bad:—

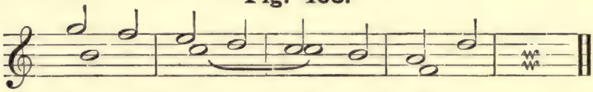
Fig. 405.



687. When the various Species are combined in six-part counterpoint each Species must retain its character in unbroken integrity except for an occasional breach of syncopation in the Fourth. In no Species other than the First may any note be repeated at the same pitch, and there must be no cessation in the continuous flow of minims of different pitch in the Second Species, and crotchets of different pitch in the Third Species. Two or more parts may occasionally proceed simultaneously by the same rhythmical figure.

688. Except when a passage of shorter notes moves *right through* another passage moving in longer notes :—

Fig. 406.

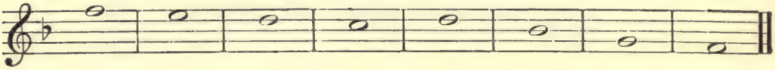


a second should not be allowed to proceed obliquely to a unison between any two parts.

689. The student is again strongly advised to build up his score gradually, by writing one part at a time.

The extreme parts should be written first, whether the Canto Fermo be sung by an outside or an inner voice. These should be planned so as to leave room for the inner parts to come comfortably between them ; although if the Canto Fermo begins at one limit of the scale and ends at the other :—

Fig. 407.



one of the inner parts may conveniently end crossed above or below the Canto Fermo as the case may be.

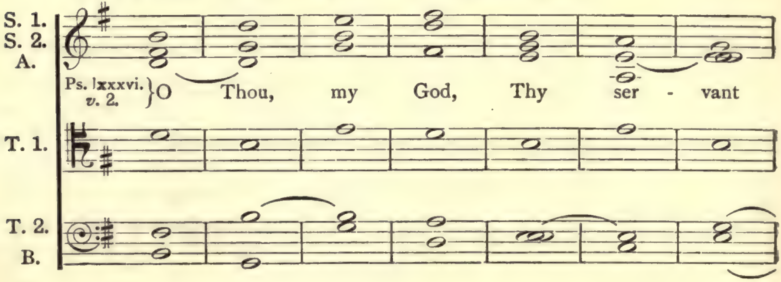
It is well, perhaps, to add the inner parts one at a time—according to the degree of flexibility possessed by the various Species required : first one at the bottom, then one at the top (or *vice versa*), ending with the two innermost parts in the very middle of the score.

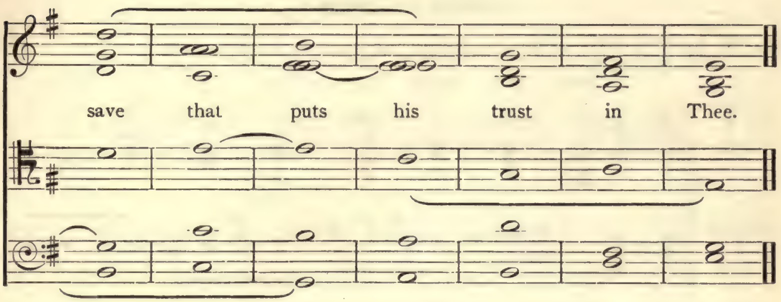
WORKED EXAMPLES IN SIX PARTS.

FIRST SPECIES (MODAL HARMONY).

[Æolian Mode transposed].

Ex. 189. {S. S. A. T. T. B.
C. I. I. I. I. I. C.F., "S. MARY'S" Tune (second part).

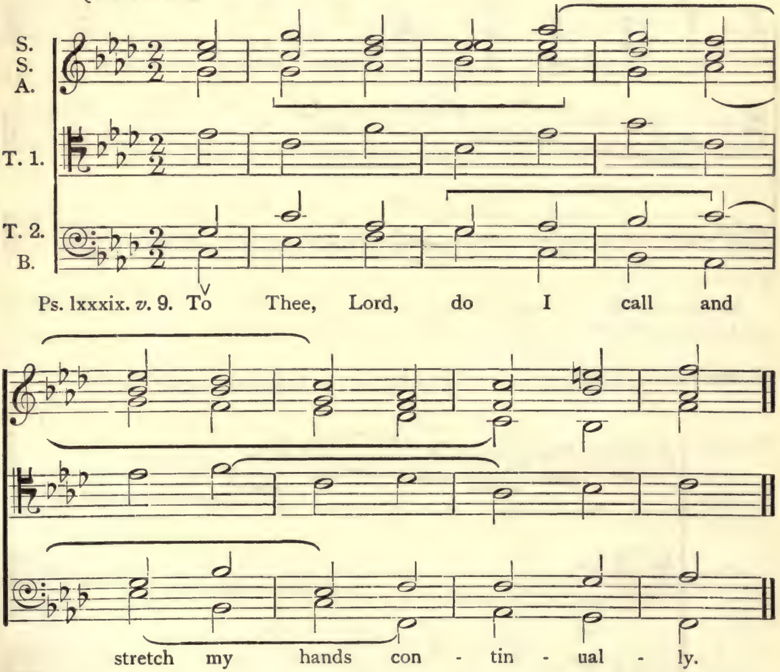



save that puts his trust in Thee.

Observe that no part repeats a note more than once at a time, and that the bass anticipates a melodic figure of the Canto Fermo, which the tenor subsequently imitates.

FIRST SPECIES (MODERN HARMONY).

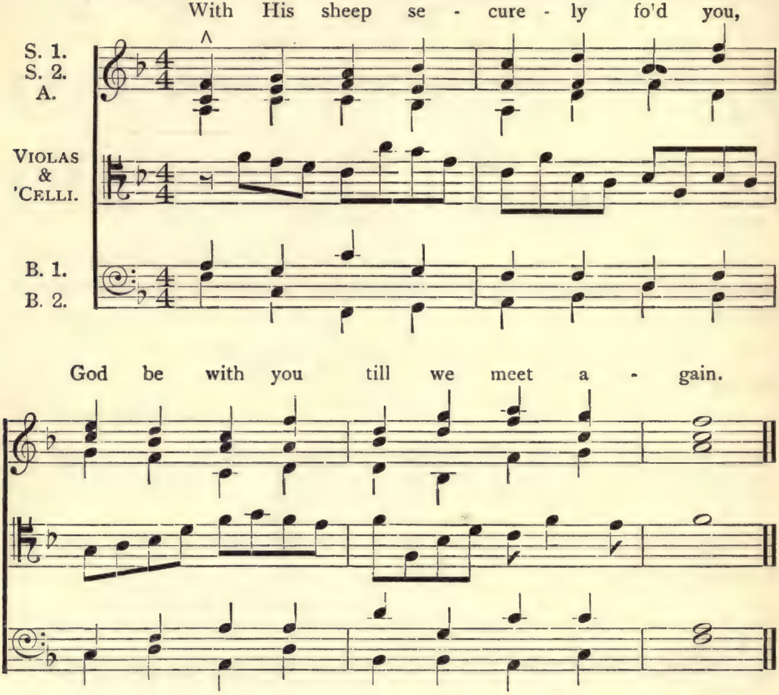
Ex. 190. {S.S.A.T.T.B. / I.I.I.I.I.C.} The same C.F. in the Bass.


S.
S.
A.
T. 1.
T. 2.
B.
Ps. lxxxix. v. 9. To Thee, Lord, do I call and
stretch my hands con - tin - ual - ly.

In Exercise 190, the same melodic figure of the Canto Fermo is imitated, &c., at different places and by different intervals, a six-note scale-passage in the top part is imitated by the alto, and a tetrachordal figure in the alto is imitated—a bar later—by the second tenor

SECOND SPECIES.

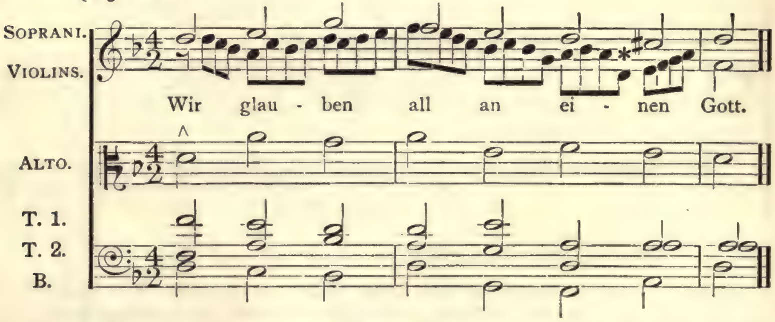
Ex. 191. {S.S.A.T.B.B. / C.1.1.2.1.1. C.F., CHERUBINI (Subject 41, abbreviated).


With His sheep se - cure - ly fo'd you,
S. 1.
S. 2.
A.
VIOLAS & 'CELLI.
B. 1.
B. 2.
God be with you till we meet a - gain.

In Exercise 191, the bass and Second Species received first attention; after these, the 1st bass, 2nd treble, and alto.

Ex. 192. {S.S.A.T.T.B. / 1.3.C.1.1.1.

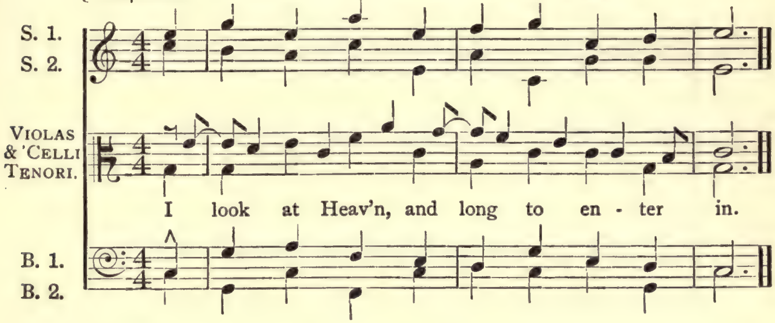
THIRD SPECIES.


SOPRANI.
VIOLINS.
Wir glau - ben all an ei - nen Gott.
ALTO.
T. 1.
T. 2.
B.

Exercise 192 contains no crossing of parts with the exception of the first chord, and the quaver marked *.

FOURTH SPECIES.

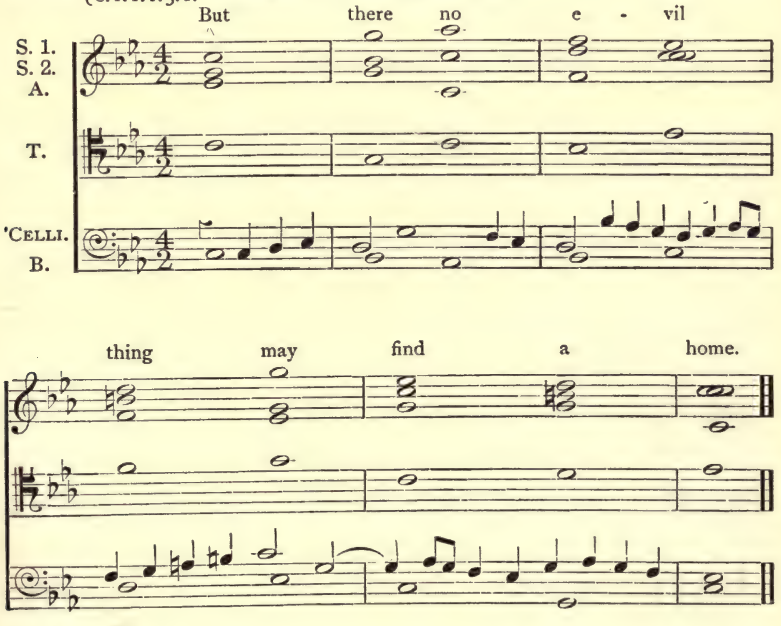
Ex. 193. {S.S.A.T.B.B. / I.I.4.I.C.I. C.F., *set for Durham Mus. D., Sept. 1912.*


S. 1.
S. 2.
VIOLAS & 'CELLI
TENORI.
I look at Heav'n, and long to en - ter in.
B. 1.
B. 2.

If the Fourth Species part be performed instrumentally, there will be no contrapuntal confusion between the two parts written in the alto clef.

FIFTH SPECIES.

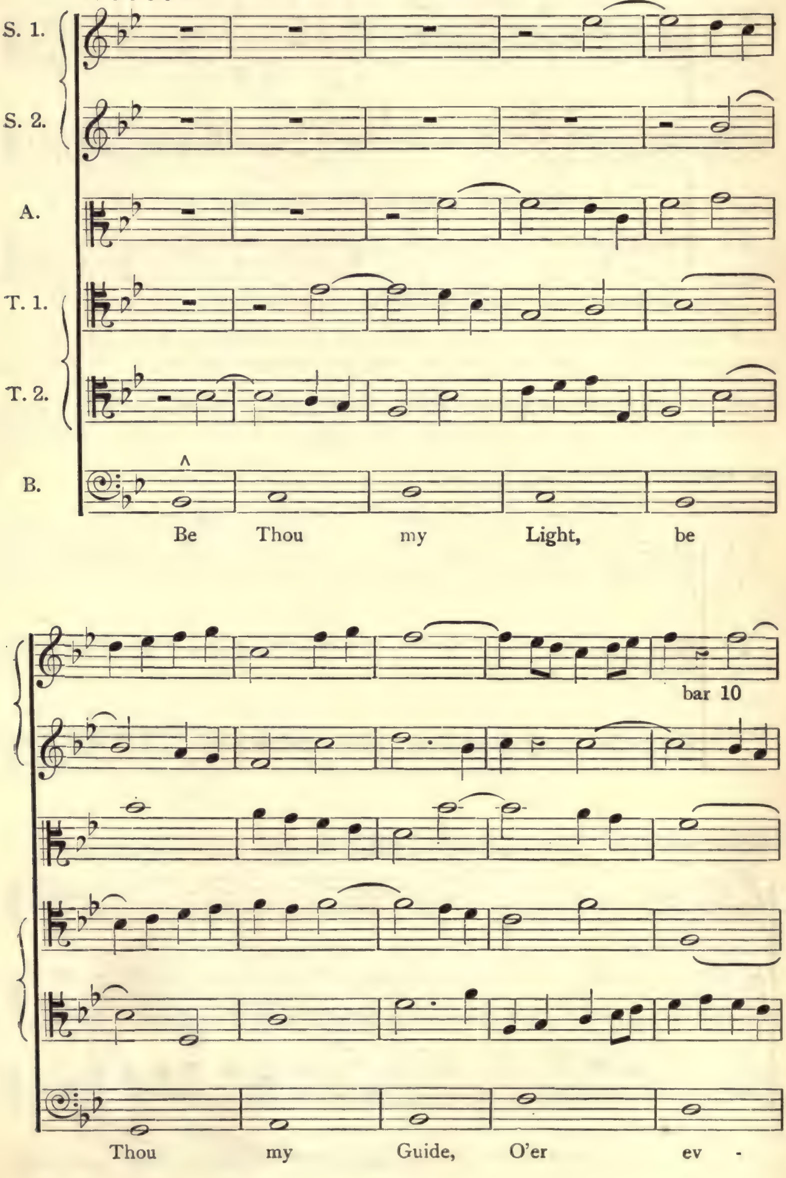
Ex. 194. {S.S.A.T.B.B. / C.I.I.I.5.I. The same C.F. in a Minor Key.


But there no e - vil
S. 1.
S. 2.
A.
T.
'CELLI.
B.
thing may find a home.

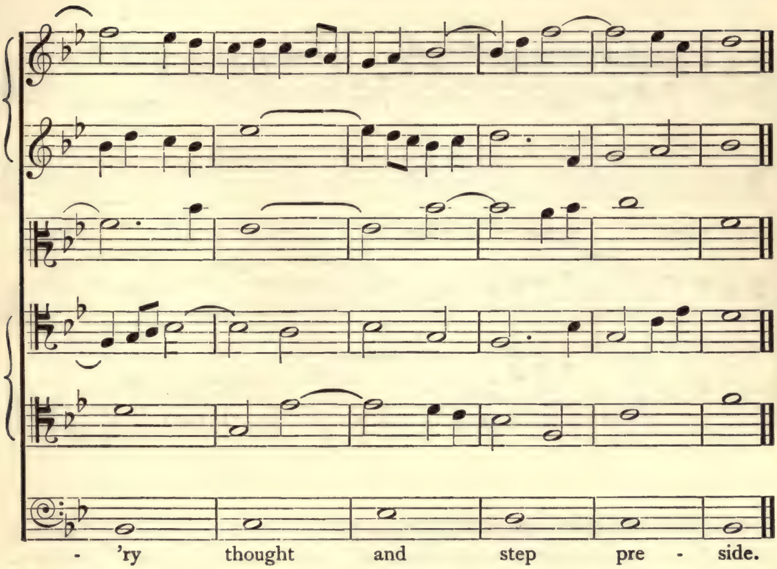
In Exercise 194, with the exception of the last chord, there is no crossing of parts.

FIFTH SPECIES IN ALL OF THE ADDED PARTS.

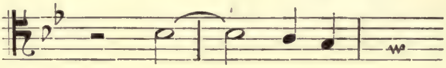
Ex. 195. {S.S.A.T.T.B. / 5.5.5.5.5.C.} C.F., "OLD 100TH" Tune (last two strains).



S. 1.
S. 2.
A.
T. 1.
T. 2.
B.
Be Thou my Light, be
bar 10
Thou my Guide, O'er ev -


- 'ry thought and step pre - side.

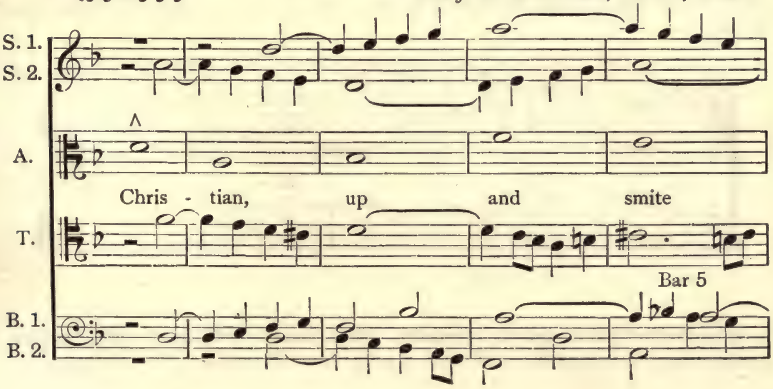
This Exercise contains in every bar some treatment by imitation of the initial melodic figure proposed in the first bar by the 2nd tenor part :—

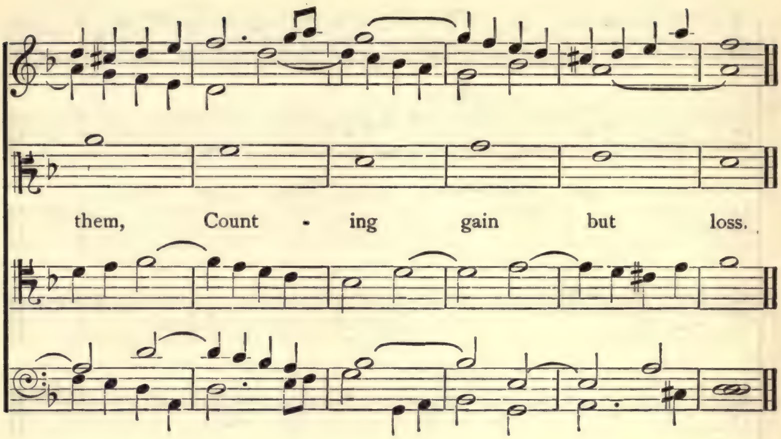


This imitation excuses the late entry of the parts as they come in one by one, and also the crotchet rest in the 1st treble part of bar 10. Necessarily the parts are freely crossed. The student would do well to sketch in the various points of imitation, and then reconstruct the Exercise in his own way.

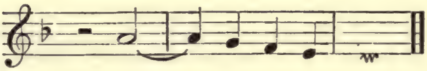
Ex. 196. {S.S.A.T.B.B. 5.5.C.5.5.5. C.F., *from an Oxford Paper.*

SIR J. D. MCCLURE, LL.D., Mus.D.

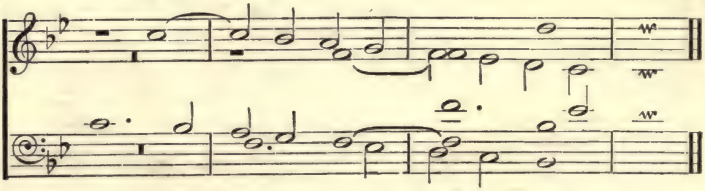

S. 1.
S. 2.
A.
Chris - tian, up and smite
T.
Bar 5
B. 1.
B. 2.



The points of imitation proposed by three parts at once in the opening bars is a variant of the Goss *soggetto* in the anthem, "O, Saviour of the World." In bar 5, there is no false relation between the B flat of the first bass and the B natural of the tenor in the same and the previous bars. Again, the student would do well to copy these points of imitation, and then reconstruct the Exercise for himself. It may be noted that the *soggetto* :—



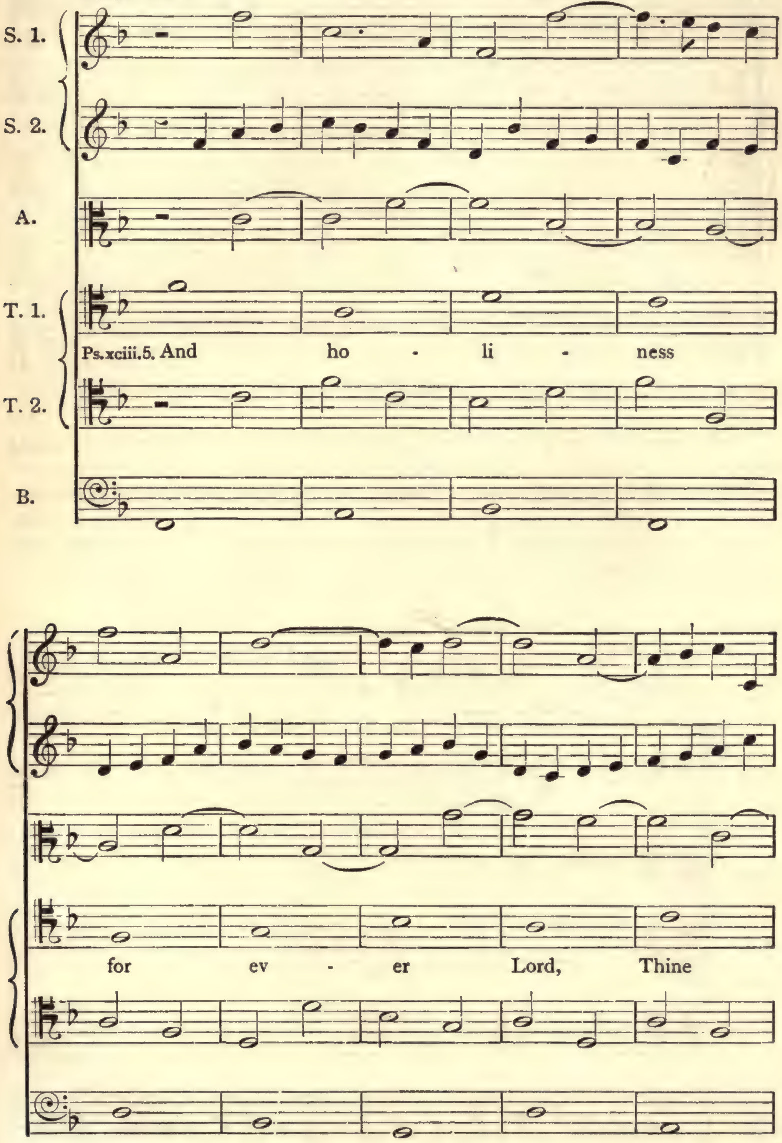
is made considerable use of by Handel in his "Amen" Chorus in the *Messiah.* But Handel did not invent it. It is at least as old as the days of Palestrina, who used it with marvellously fine effect in the "Amen" of the Credo in *Missa Papæ Marcelli* :—

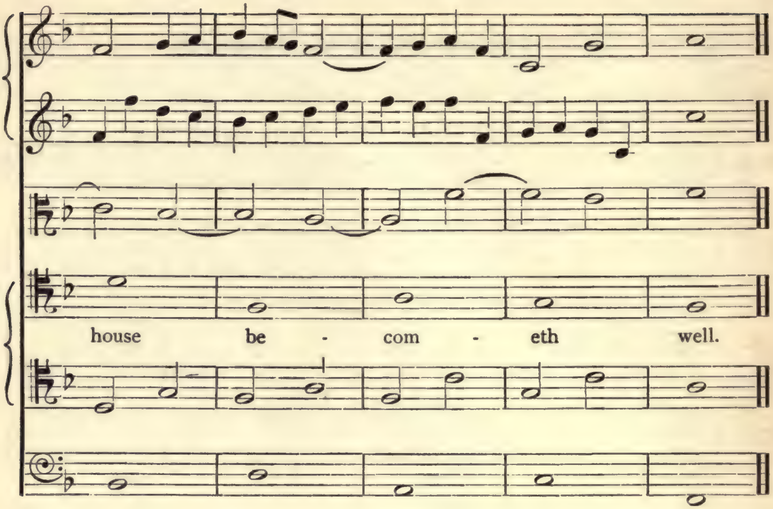


It is therefore the "common property" of musicians of all ages. Few, indeed, are the Canti Fermi against which this *soggetto* cannot be worked with advantage.

COMBINATION OF ALL FIVE SPECIES.

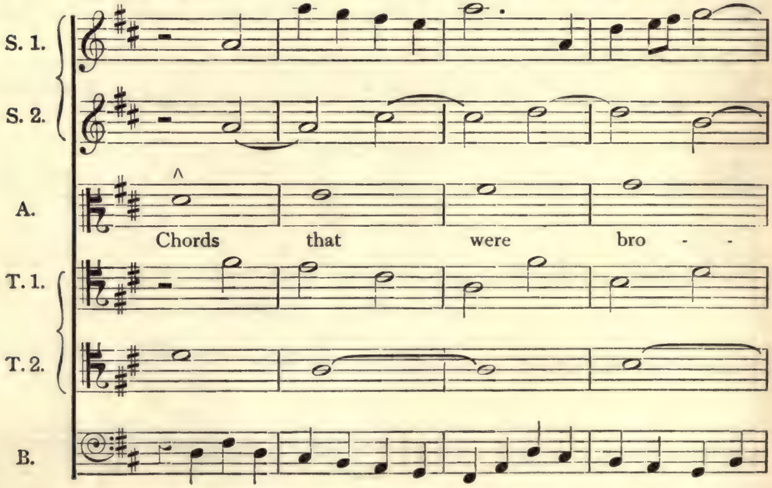
Ex. 197. {S.S.A.T.T.B. / 5.3.4.C.2.1.} C.F., "STOCKTON" Tune (last two lines).

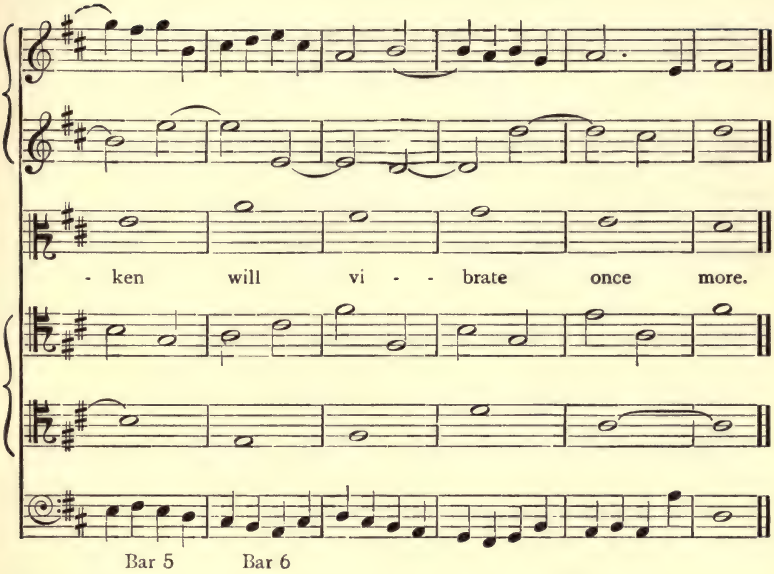

S. 1.
S. 2.
A.
T. 1.
Ps.xciii.5. And
ho
-
li
-
ness
T. 2.
B.
for
ev
-
er
Lord,
Thine



In Exercise 197 the Fourth Species received the first attention with the bass; after that the Third Species, and lastly the Second and Fifth Species more or less together. The Fourth Species is unbroken, the Third and Fifth fairly melodious. The Second Species has very little conjunct movement, but its leaps are by easy melodic intervals, 8ves, 5ths, 4ths, and 3rds—no 6ths. Necessarily the parts have to cross a great deal.

Ex. 198. {S.S.A.T.T.B. / 5.4.C.2.1.3. C.F., *from an Oxford Paper.*
SIR J. D. McCLURE, LLD., Mus. D.





In Exercise 198, it was necessary to attend to the Fourth Species and bass first; writing them simultaneously. Then the top part and second tenor were put in, and lastly the Second Species, which in a combination of this kind cannot be smooth in its melodic flow. One step, however, has been secured for the Second Species—between bars 5 and 6.

CHAPTER XIX.

COUNTERPOINT IN SEVEN PARTS.

690. The addition of every extra voice to a contrapuntal score of more than five parts, considerably increases the difficulty of writing.

691. In a seven-part Exercise, all the voices save one are usually doubled, thus :—

(i) S.A.A.T.T.B.B.
(ii) S.S.A.T.T.B.B.
(iii) S.S.A.A.T.B.B. or
(iv) S.S.A.A.T.T.B.

Of these (ii) is generally selected, because the alto department of a choir is so often not its strongest part.

692. Exercises may be planned in which :—

(i) all the six parts added to the Canto Fermo are in First Species ;
(ii) all are in Fifth Species except the Canto Fermo ;
(iii) all, or any of the five different Species, are combined with the Canto Fermo.

These may be taken in the above order.

693. The harmonic basis of triads and first inversions remains unaltered, save for the occasional modifications dealt with in Chapter XVI.

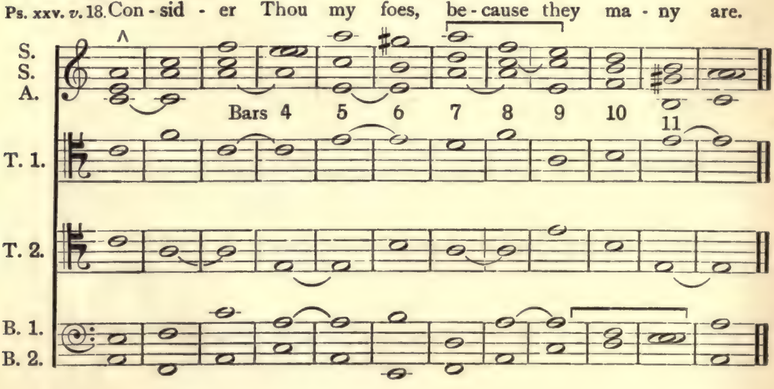
694. Direct consecutive 5ths and 8ves by similar motion are strictly forbidden; but they may be occasionally allowed by contrary motion between any two parts, but not for several bars in succession.

695. In fact, precisely the same rules and conditions apply to seven-part counterpoint as to that for six voices

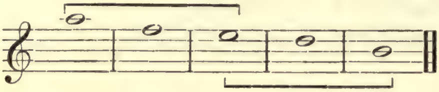
WORKED EXAMPLES IN SEVEN PARTS.

FIRST SPECIES.

Ex. 199. {S.S.A.T.T.B.B. / C.I.I.I.I.I.I.} C.F., *set at London University.*


Ps. xxv. v. 18. Con - sid - er Thou my foes, be - cause they ma - ny are.
S.
S.
A.
Bars 4 5 6 7 8 9 10 11
T. 1.
T. 2.
B. 1.
B. 2.

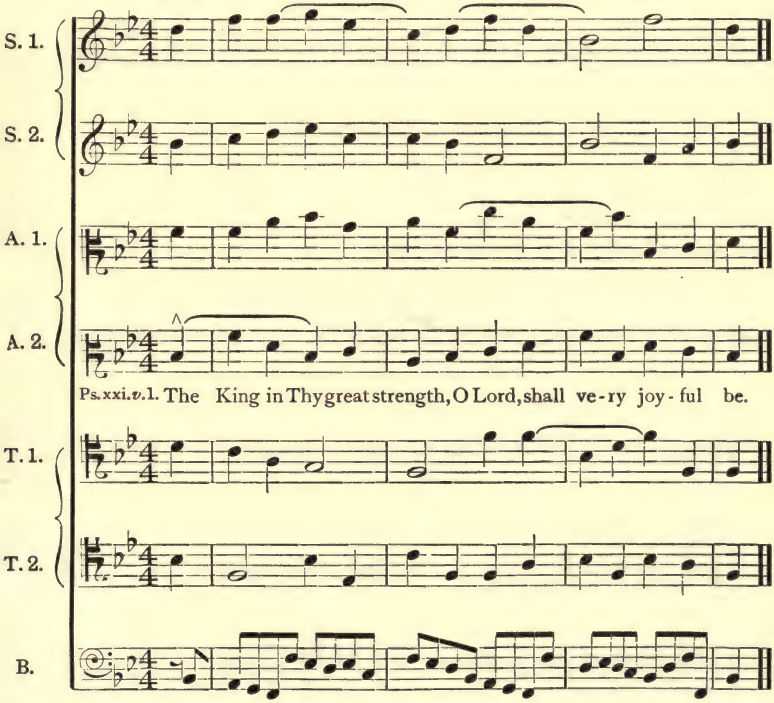
Very little can be accomplished in the direction of imitative treatment in an Exercise of this kind. The Canto Fermo itself seems to suggest an overlapping and *varied* repetition of the same melodic figure in bars 7–11 :—



which has been anticipated by the second treble in bars 4, 5 and 6, and imitated by the same part in bars 9, 10 and 11, at the same time that the first bass reproduces the original figure two octaves below the Canto Fermo of bars 7, 8, 9.

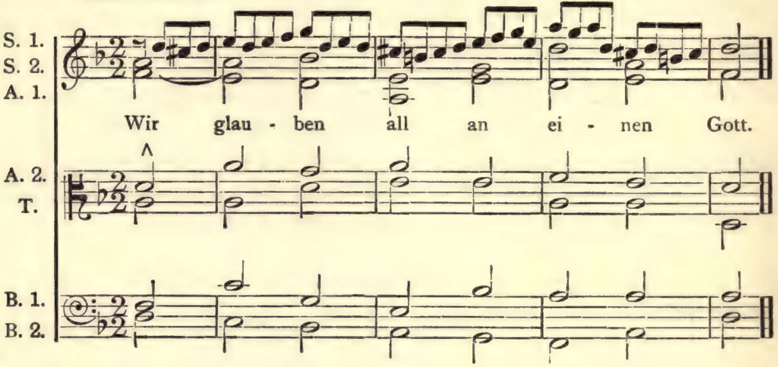
SECOND SPECIES.

Ex. 200. {S.S.A.A.T.T.B. / I.I.I.C.I.I.2.} C.F., "S. STEPHEN'S" Tune (first two strains).


S. 1.
S. 2.
A. 1.
A. 2.
Ps.xxi.v.1. The King in Thy great strength, O Lord, shall ve-ry joy-ful be.
T. 1.
T. 2.
B.

Here again, in Exercise 200, the only possible "treatment" was found to be a slight imitation of the first four notes of the Canto Fermo by the first alto in direct form, and by the first tenor in an inverted form. The first treble has a more or less sequential imitation of this four-note figure as indicated by the slurs.

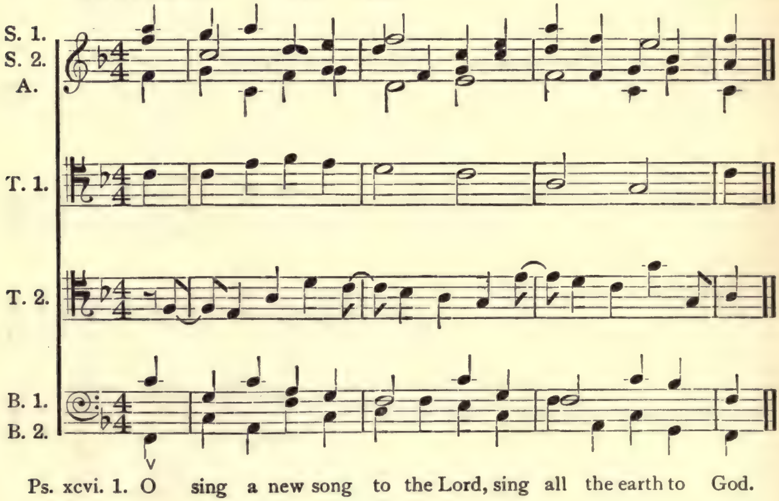
Ex. 201. {S.S.A.A.T.B.B. / 3.I.I.C.I.I.I. THIRD SPECIES.


S. 1.
S. 2.
A. 1.
Wir glau - ben all an ei - nen Gott.
A. 2.
T.
B. 1.
B. 2.

The firm descent of a hexachord in the bass is, perhaps, the best feature in Exercise 201.

FOURTH SPECIES.

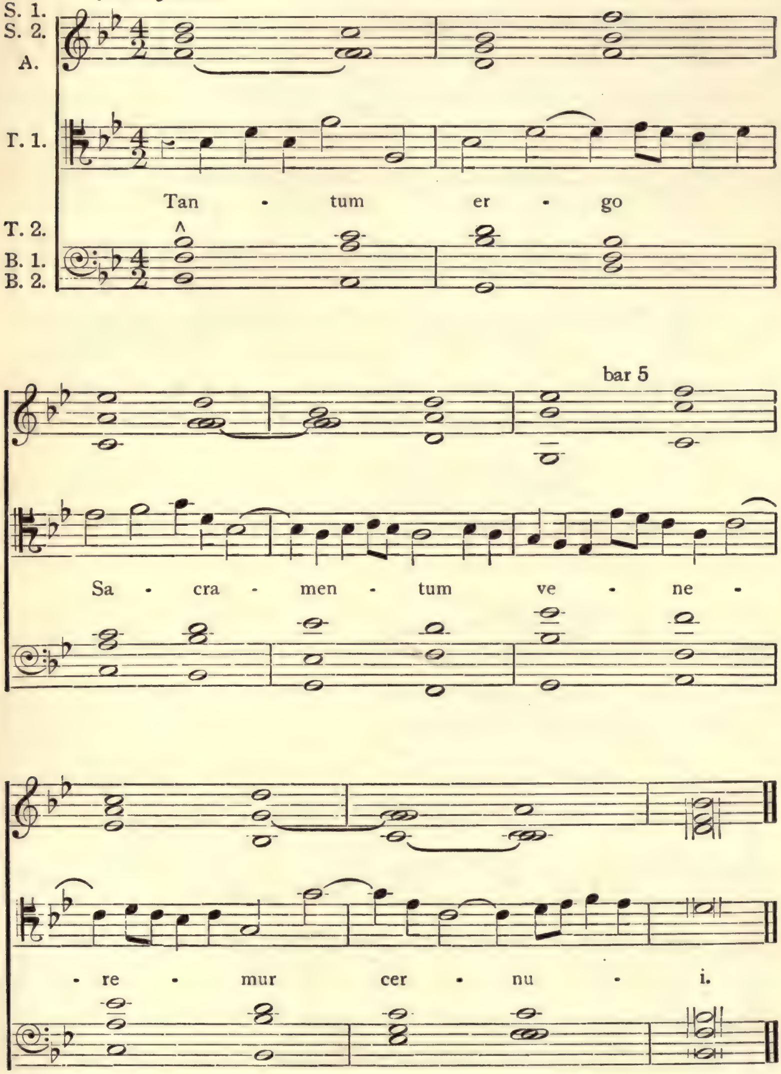
Ex. 202. {S.S.A.T.T.B.B. / I.I.I.I.4.I.C. On a C.F. derived from the first two strains of "LONDON NEW" Tune.


S. 1.
S. 2.
A.
T. 1.
T. 2.
B. 1.
B. 2.
Ps. xcvi. 1. O sing a new song to the Lord, sing all the earth to God.

In Exercise 202, the Fourth Species was written first; then the top part, then the first bass, then the first tenor, then the second treble, and the alto last of all.

Ex. 203. S.S.A T.T.B.B.
I.I.I.5.C.I.I.

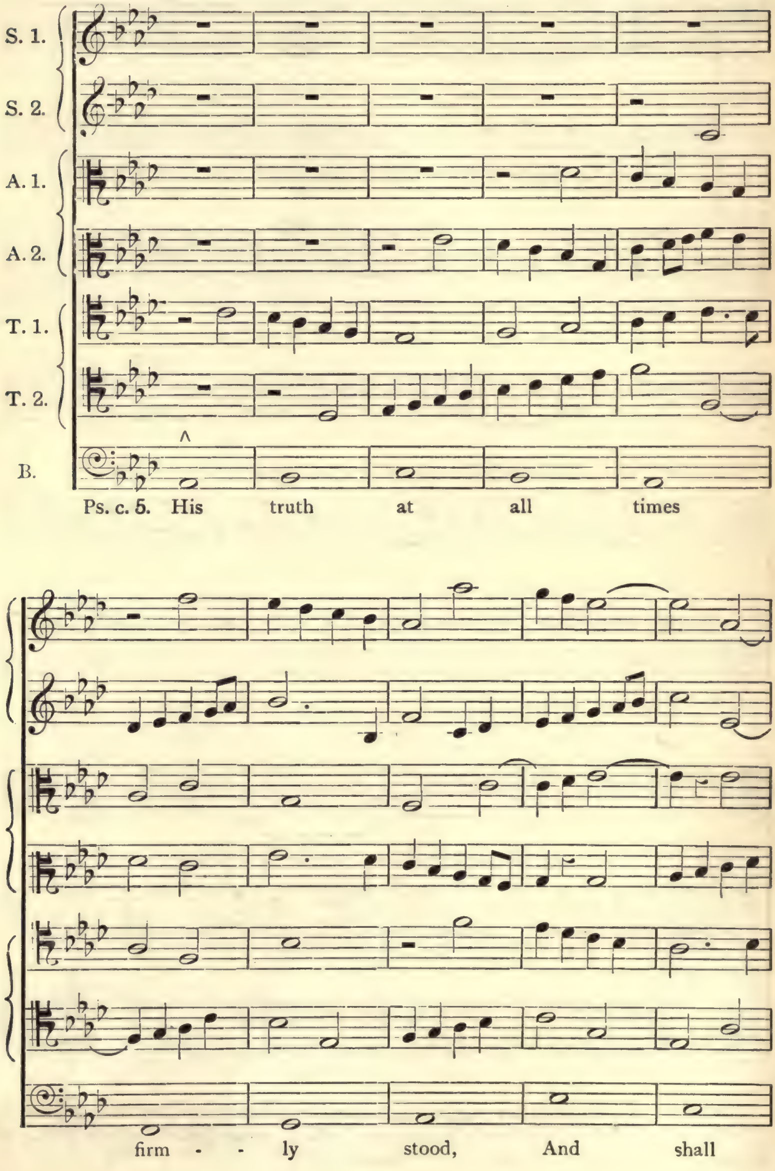
FIFTH SPECIES.

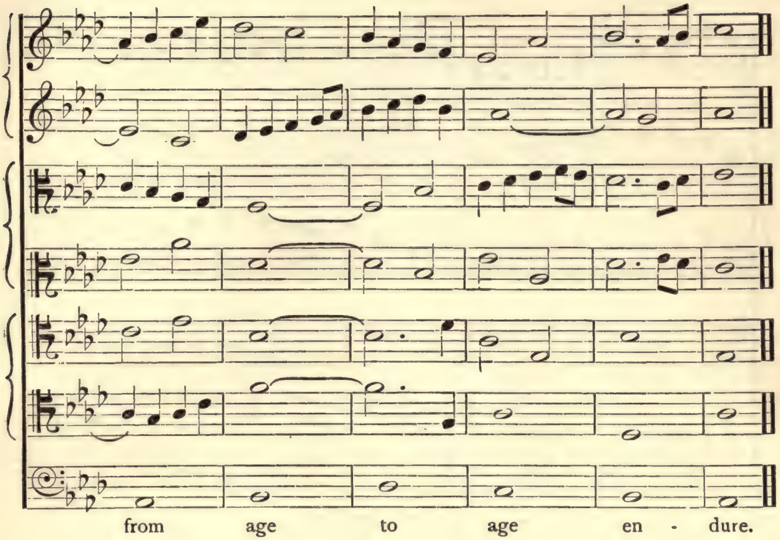

S. 1.
S. 2.
A.
T. 1.
T. 2.
B. 1.
B. 2.
Tan - tum er - go
bar 5
Sa - cra - men - tum ve - ne -
- re - mur cer - nu - i.

In bar 5 is seen the 8ve skip to a quaver, sanctioned by Recommendation 9 of *The Memorandum on Strict Counterpoint*, issued by the Council of the Union of Graduates in Music, May, 1911.

FIFTH SPECIES IN ALL THE PARTS.

Ex. 204. {S. S. A. A. T. T. B. / 5. 5. 5. 5. 5. 5. C.} C.F., "Old 100th" Tune (last two strains).

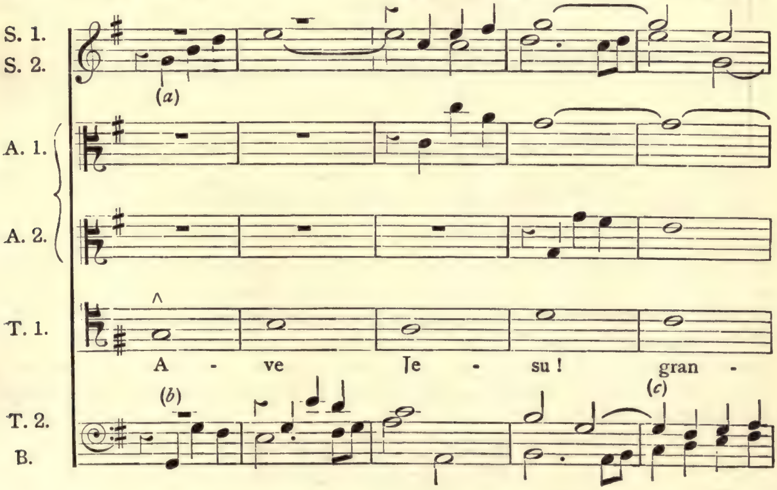

S. 1.
S. 2.
A. 1.
A. 2.
T. 1.
T. 2.
B.
Ps. c. 5. His truth at all times
firm - - ly stood, And shall

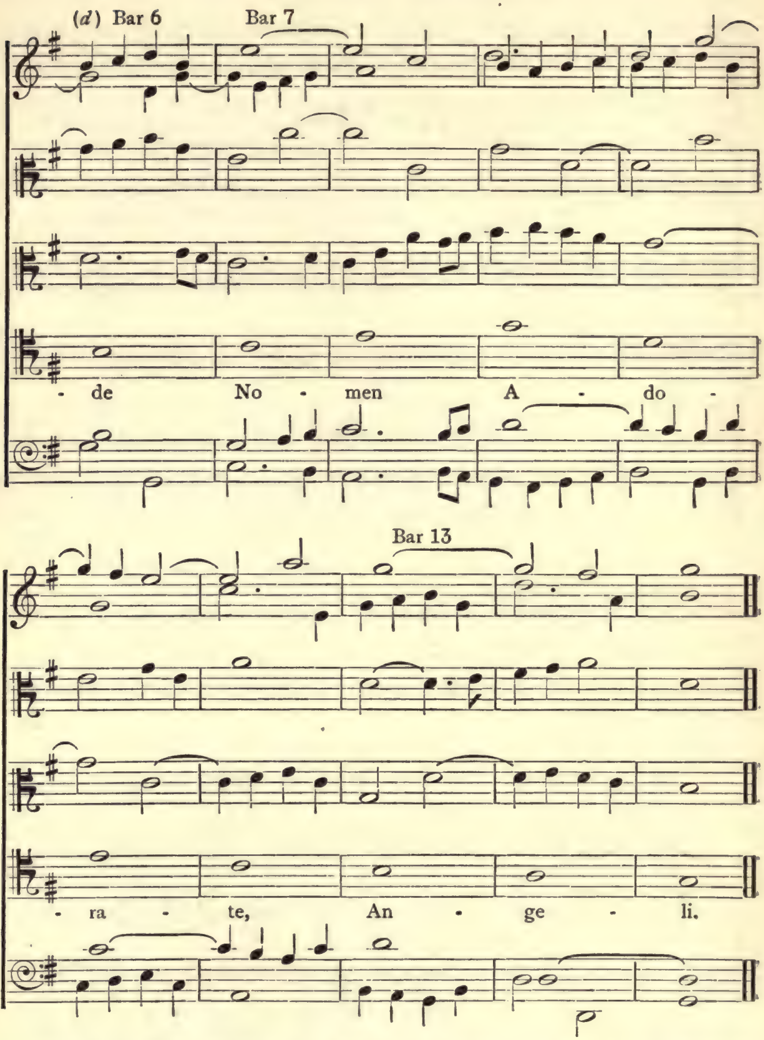


In Exercise 204, each of the six parts in Fifth Species enters with a version of the Goss *soggetto*, "O Saviour of the world" (direct or inverted), and this figure will be found in every succeeding bar except the last two—which form the cadence. The student would do well to copy the Canto Fermo, and then—after adding all these points of imitation as found above—proceed to re-construct the Exercise in his own way.

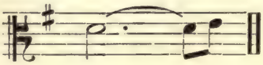
Ex. 205. {S.S.A.A.T.T.B. / 5.5.5.5.C.5.5. C.F. *from an Oxford Paper.*

SIR J. D. McCLURE, LL.D., Mus.D.





Observe in this Exercise the use made of the double melodic figure (*a*), (*b*), proposed for imitation in bar 1 by the outside parts, and of the other crotchet figures of melody (*c*), (*d*). A crotchet at the end of bar 6 in the second treble part is tied to a crotchet at the beginning of bar 7 for an obvious reason: it is impossible to sustain or to repeat the key-note G. The rhythm of the first alto part in bar 13 deserves notice; this is not internal syncopation; but the first of a duplet quaver group tied to a previous dotted minim:—



CHAPTER XX.

COUNTERPOINT IN EIGHT PARTS.

696. In an eight-part Exercise, the voices may be grouped in two ways :—

(i) as a *single* choir, with each of the four voices doubled, *viz.*, SS, AA, TT, BB ; or

(ii) as a *double* choir, each consisting of S.A.T.B.

697. It will be convenient to study the art of writing for a single choir of eight voices, before attempting Exercises planned for a double choir. For the single choir,

(i) all the seven parts added to the Canto Fermo may be in First Species ; or

(ii) they may be all in Fifth Species ; or

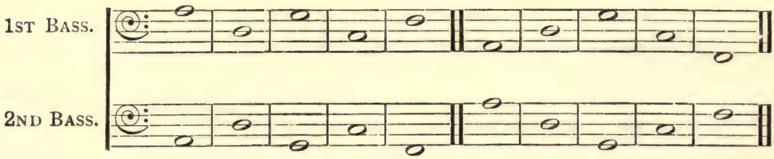
(iii) all or any of the five different Species may be combined with the Canto Fermo.

Exercises may be taken in the order shewn above : but owing to its difficulty, the practical study of (iii) may well be deferred until a certain amount of writing for a double choir has been done.

698. The harmonic basis of triads and first inversions remains unaltered, save for the occasional modifications dealt with in Chapter XVI.

699. The same rules and conditions apply with equal force to eight part counterpoint as to that for seven voices ; save that the two bass parts of an eight-part score may progress in 8ves and unisons by contrary motion for several bars in succession :—

Fig. 408.



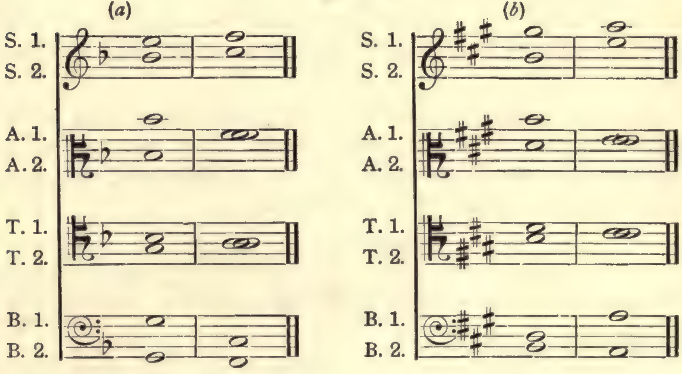
For not more than two bars in succession, the extreme parts (first treble and second bass) may also proceed in this way. It is better, however, to choose the 8ves of the tonic, dominant, and subdominant for such an exceptional progression.

700. It is well to avoid repeating a First Species note at the same pitch for more than three bars at a time.

701. In moving from chord to chord the student will do well to calculate all his possible "note-moves"; which note may remain, which may move conjunctly up or down, and which may skip up or down He will find from experience that *conjunct* chords offer greater facilities for smoothness of part-writing, on account of the larger choice of note-moves they present. When dealing with *disjunct* chords, he must remember that no note of the scale can appear in more than four parts of any one chord; since it is only capable of rising one degree, falling one degree, of rising by some wider interval (as a 3rd, 4th, 5th or 6th), and of falling by the inversion of that wider interval (*viz.*, 6th, 5th, 4th or 3rd). The leading note may be doubled, if the conditions named in § 671 (p. 241) be duly observed.

702. When the Canto Fermo is in the second bass, one of the most difficult chord progressions to manage is that which forms the final cadence, vii*b* to I. In the following example it may be observed that there is no crossing nor overlapping of the parts, no 5ths by contrary motion, and no duplication of the leading note:—

Fig. 409.

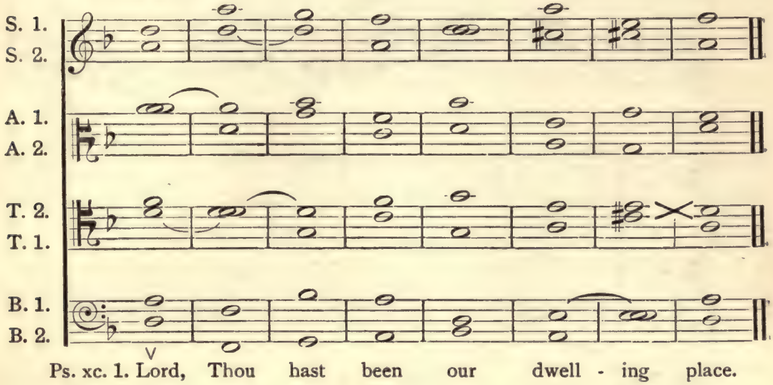


Thus, according to § 701, in Example (*a*) it is possible for the note G to fall to F, rise to A, and both rise and fall to C; B♭ may rise to C, fall to A, and both rise and fall to F, E being the leading note in a Cadence has the one move—a rise to F. This gives 9 moves; but if the leading note be doubled, it has a possible fall to C, making 10 moves in all. It is not good to double the leading note more than once in the same chord.

WORKED EXAMPLES IN EIGHT PARTS.

FIRST SPECIES.

Ex. 206. S.S.A.A.T.T.B.B.
I.I.I.I.I.I.I.C.

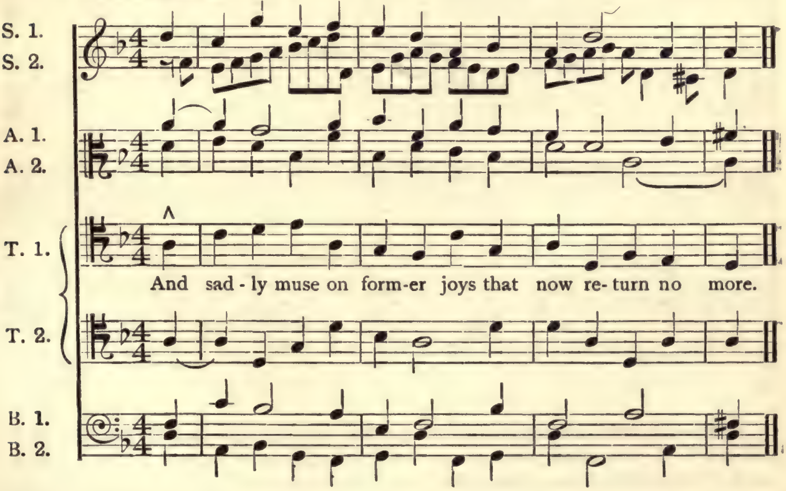

S. 1.
S. 2.
A. 1.
A. 2.
T. 2.
T. 1.
B. 1.
B. 2.
Ps. xc. 1. Lord, Thou hast been our dwell - ing place.

In Exercise 206, the seven upper parts were added to the Canto Fermo in this order :—S. 1, B. 1, A. 1, T. 2, A. 2, T. 1.

SECOND SPECIES.

Ex. 207. S.S.A.A.T.T.B.B.
I.2.I.I.C.I.I.I.

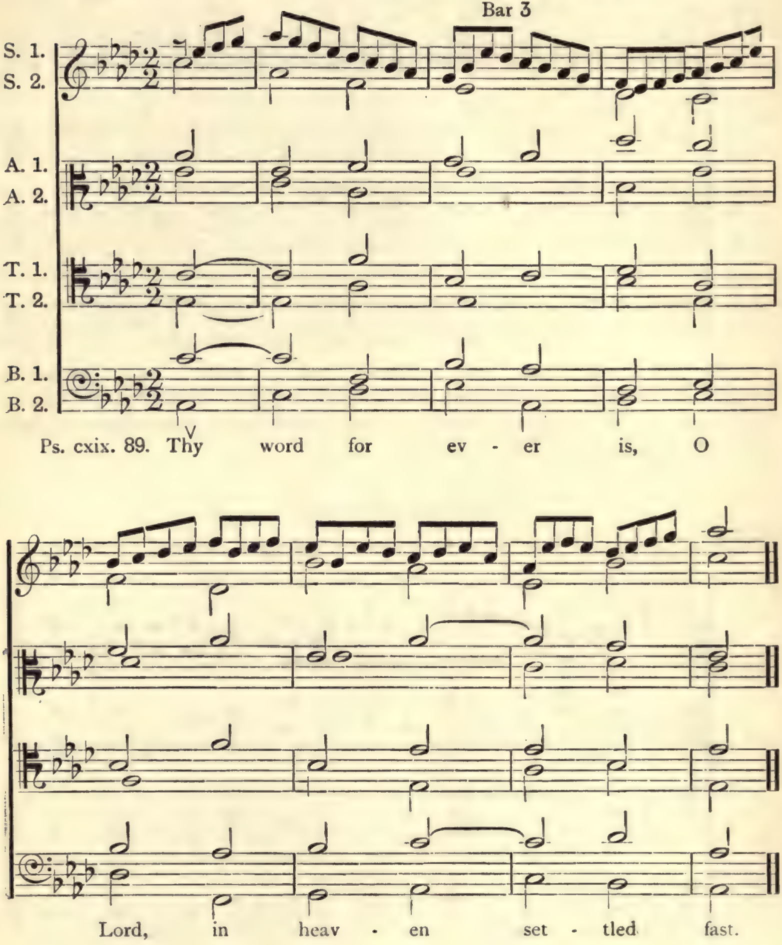
C.F., "S. Mary's" Tune (last two strains).


S. 1.
S. 2.
A. 1.
A. 2.
T. 1.
And sad - ly muse on form-er joys that now re- turn no more.
T. 2.
B. 1.
B. 2.

In Exercise 207, the parts were added to the Canto Fermo in this order :— B. 2 and S. 2 *together*, then S. 1 and B. 1 together, then A. 1 and T. 2 together, and lastly A. 2.

THIRD SPECIES.

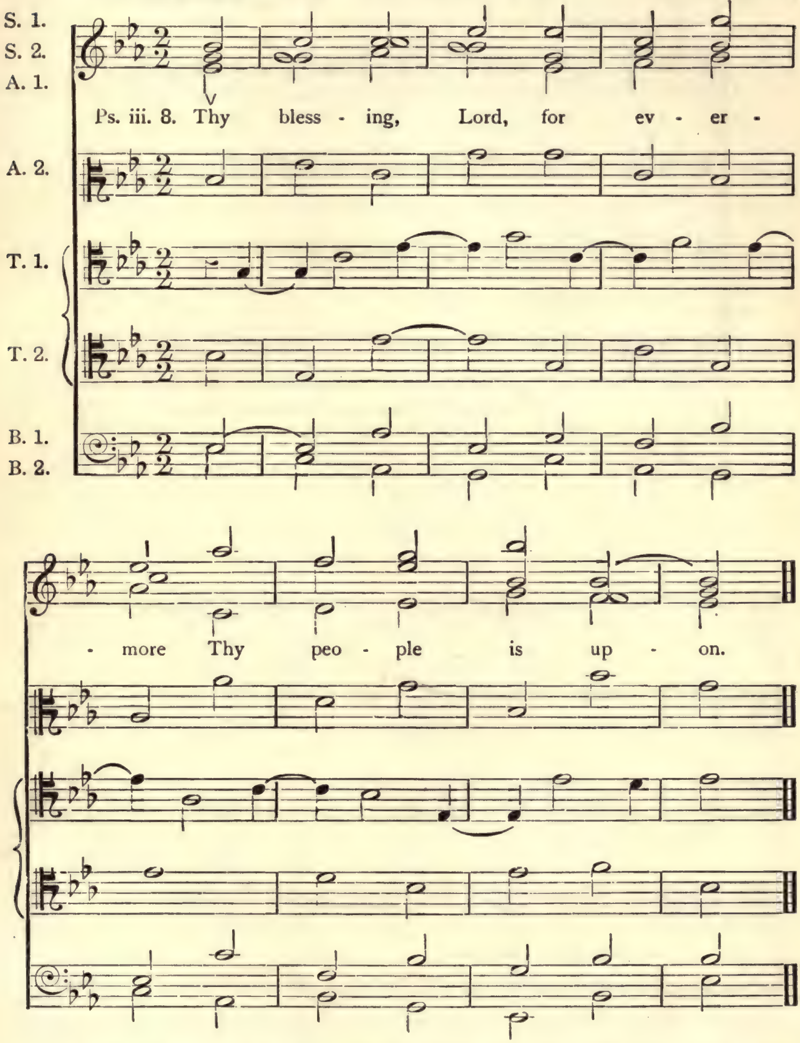
Ex. 208. {S.S.A.A.T.T.B.B.
3.I.I.I.I.I.I.C. C.F. from "DUNDEE" Tune (*set at Durham, Sept. 1912*).


Bar 3
S. 1.
S. 2.
A. 1.
A. 2.
T. 1.
T. 2.
B. 1.
B. 2.
Ps. cxix. 89. Thy word for ev - er is, O
Lord, in heav - en set - tled fast.

In Exercise 208, the Third Species—subject to alteration—was first added, then B. 1 and S. 2. In adding A. 1 it was found necessary to cross the Third Species in bar 3. A. 2 and T. 1 were next added, and last of all T. 2. In writing First Species parts such as those above, it is a good plan to consider all progressions of disjunct chords by themselves—there are no less than four in succession here (chords 5, 6, 7, 8), taking care to make any two parts likely to cause consecutive 5ths move by 4ths instead.

FOURTH SPECIES.

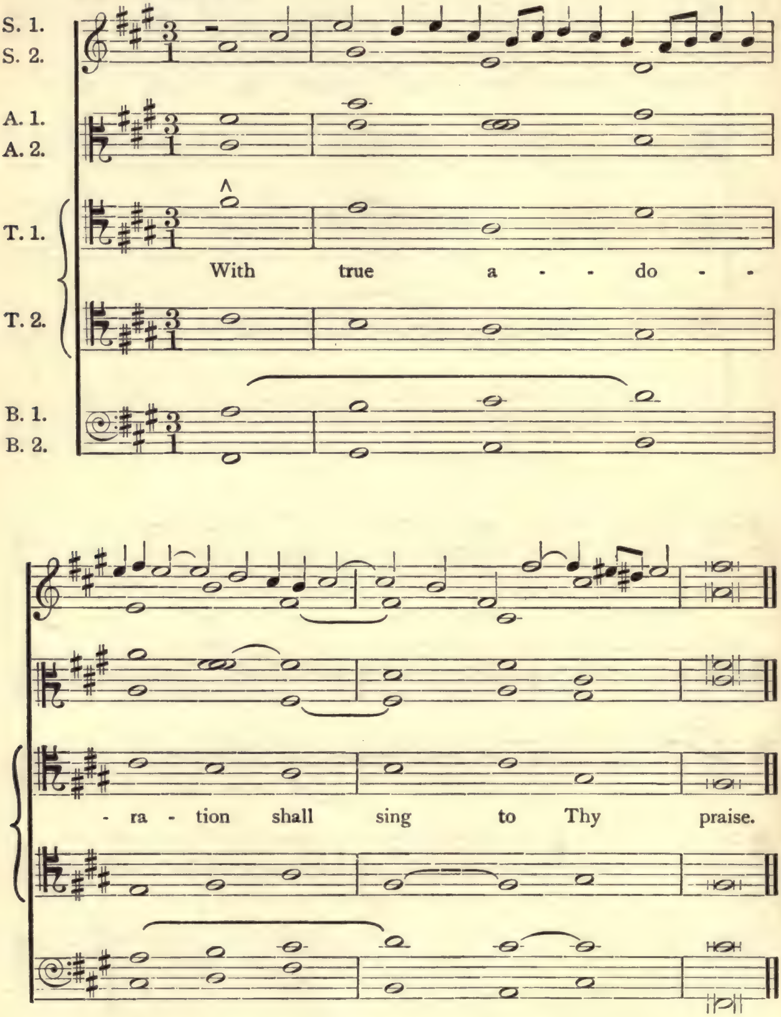
Ex. 209. S S.A.A.T.T.B.B. / 1.1.C.1.4.1.1.1. C.F. from "DUNDEE" Tune.


S. 1.
S. 2.
A. 1.
Ps. iii. 8. Thy bless - ing, Lord, for ev - er - more Thy peo - ple is up - on.
A. 2.
T. 1.
T. 2.
B. 1.
B. 2.

In Exercise 209, the bass and Fourth Species were first added to the Canto Fermo, then the top part, then the second soprano, and the first bass. Then came the second tenor, and finally the second alto. Great difficulty is occasioned by the absorption of so many note-moves by the part written in Fourth Species. This Fourth Species part might be effectually rendered instrumentally—by 'Celli in Unison, or by two Horns or Bassoons.

FIFTH SPECIES.

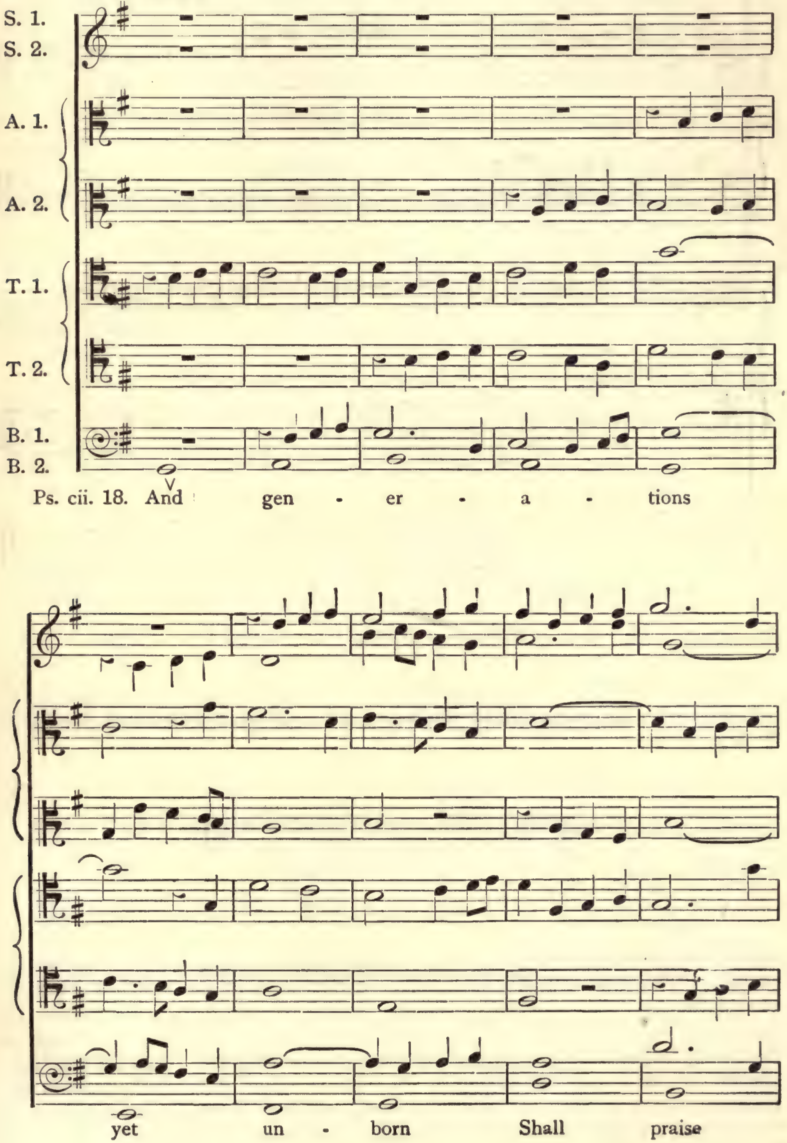
Ex. 210. S.S.A.A.T.T.B.B. / 5.I.I.I.C.I.I.I. C.F., "OLD 104TH" Tune (last two lines).

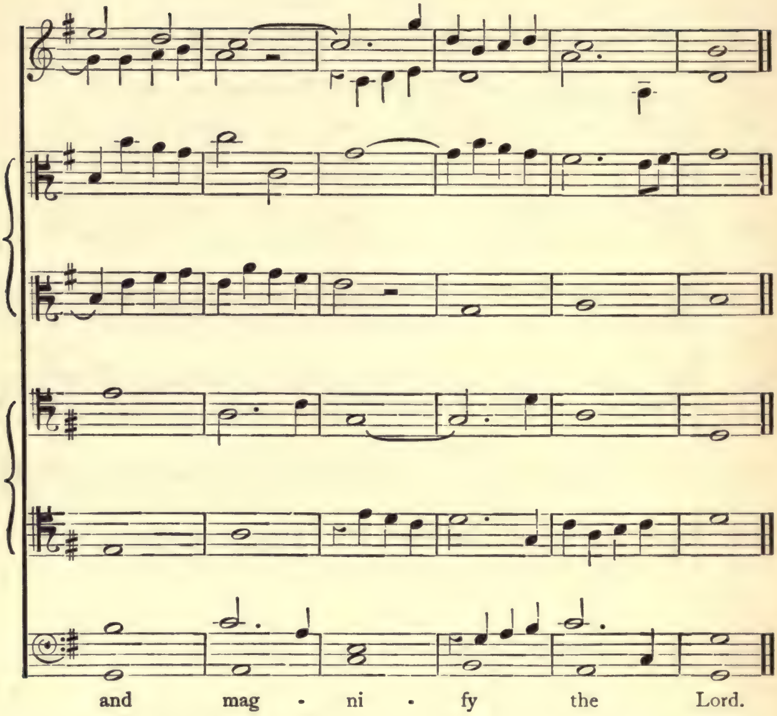

S. 1.
S. 2.
A. 1.
A. 2.
T. 1.
T. 2.
B. 1.
B. 2.
With true a - - do - - - ra - tion shall sing to Thy praise.

Here, in Exercise 201, the bass and top part were added first to the Canto Fermo; then the first bass and second treble, then the second tenor and first alto. The second alto was added last. The firm ascending hexachord in the bass is a strong feature of the Exercise, which is not weakened by the similar motion of the first bass, which has a tetrachordal melodic figure differently accented upon repetition.

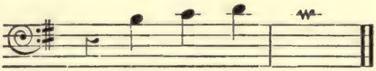
FIFTH SPECIES IN ALL OF THE ADDED PARTS.

Ex. 211. {S.S.A.A.T.T.B.B. / 5.5.5.5.5.5.5.C. C.F., "OLD 100TH" Tune (last two strains).


S. 1.
S. 2.
A. 1.
A. 2.
T. 1.
T. 2.
B. 1.
B. 2.
Ps. cii. 18. And gen - er - a - tions
yet un - born Shall praise

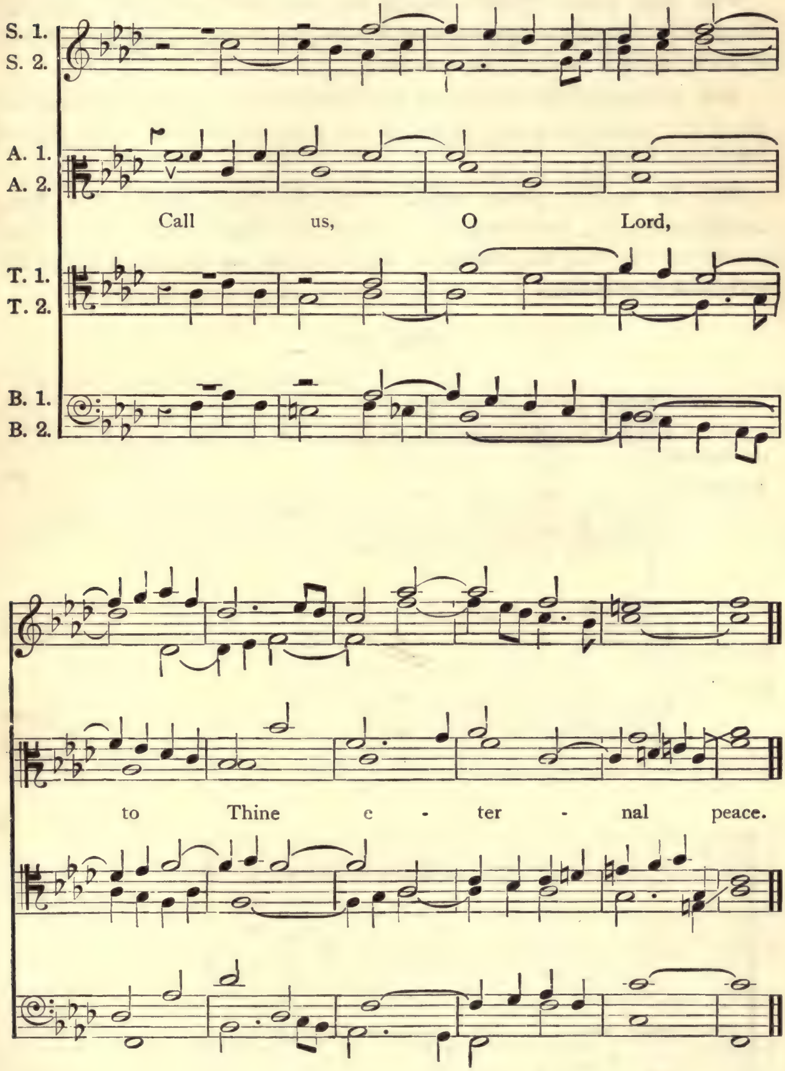


In Exercise 211, the Fifth Species parts are all based upon an imitative figure which is clearly derived by double diminution from the first four notes of the Canto Fermo itself:—



and this imitation is continued after all the parts have entered, until the final bar is reached. The three bars of First Species in succession at the conclusion of the second alto part may be tolerated perhaps, when it is seen that they constitute an imitation of the opening notes of the Canto Fermo. The occasional brief rests serve but to emphasize the entries of the several points of imitation. This Exercise was mapped out as it were, by putting in the imitative entries one after the other in the parts most conveniently open to receive them, and then the work was completed by connecting these fragments, and filling up the accompanying parts.

Ex. 212. {S.S.A.A.T.T.B.B. C.F., *from an Oxford paper.*
{5.5.5.C.5.5.5.5. SIR J. D. MCCLURE, LL.D., Mus. D.


S. 1.
S. 2.
A. 1.
A. 2.
Call us, O Lord,
T. 1.
T. 2.
B. 1.
B. 2.
to Thine e - ter - nal peace.

In bar 2, Exercise 212, the presence of the chromatic semitone E♮, E♭, is excused by the change of harmony on the intervening bass note F.

EIGHT-PART COUNTERPOINT FOR DOUBLE CHOIR.

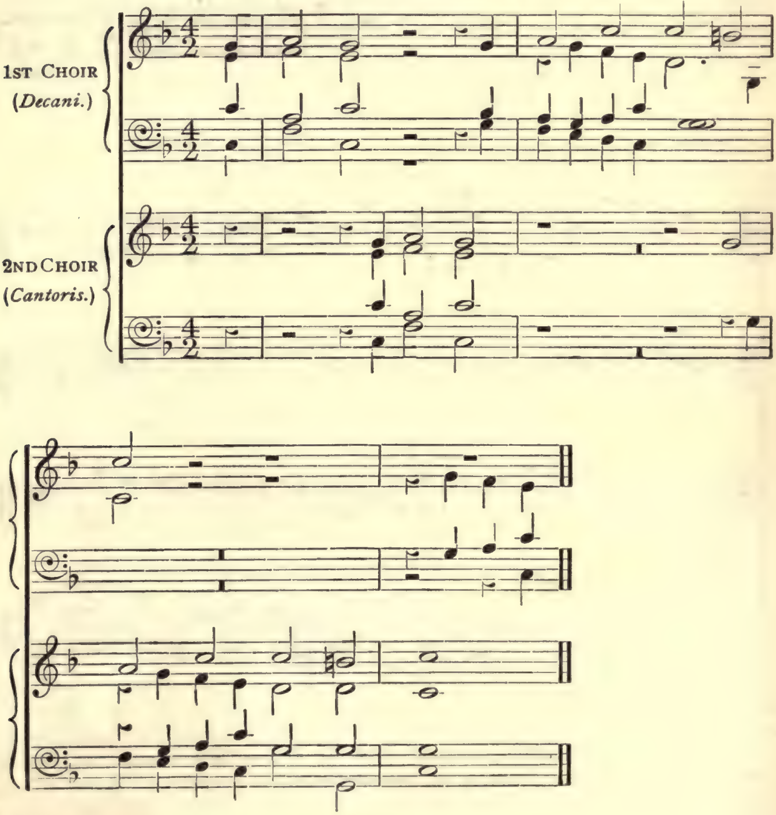
703. Two Canti Fermi—usually the two bass parts—are generally supplied for an eight-part exercise for double choir. These may be set in First Species, or in Fifth Species.

704. Counterpoint written for a double choir is usually planned for the Fifth Species to appear in all of the parts other than those singing the Canti Fermi.

705. In double choir counterpoint the two choirs often sing *antiphonally*, *i.e.*, in answering phrases alternated between the two choral bodies, who are seated not together, but on opposite sides of the orchestra or building.

Fig. 410.

ORLANDO GIBBONS (*God is gone up*).

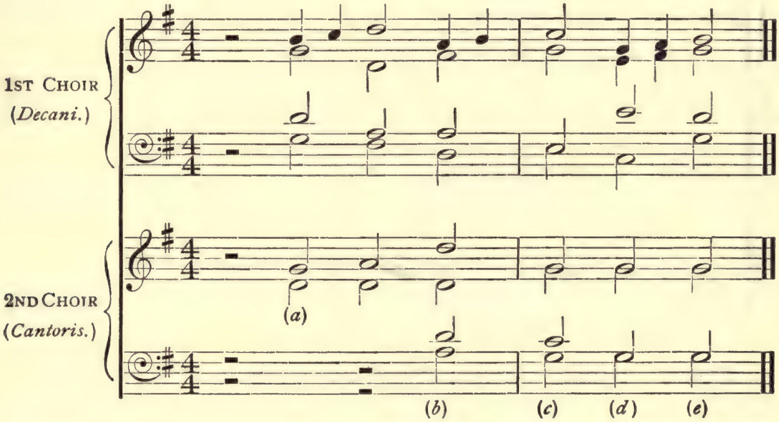


706. In a cathedral church the first choir (which sits on the Dean's side) is technically known as "Decani"; the second choir (which sits on the Precentor's side) is known as "Cantoris."

707. When the two choirs are treated antiphonally (as in Fig. 410) care must be taken to make them overlap; *i.e.*, one choir must begin a new phrase before the other has quite finished the old one.

708. As the exercise approaches its conclusion, both choirs must sing together as if the choral body were single instead of double. But under these circmstances the harmony of each choir, whether in two, three or four parts, must be complete according to the rules laid down in previous chapters for counterpoint in two, three and four parts. The following example is therefore *bad*:—

Fig. 411.



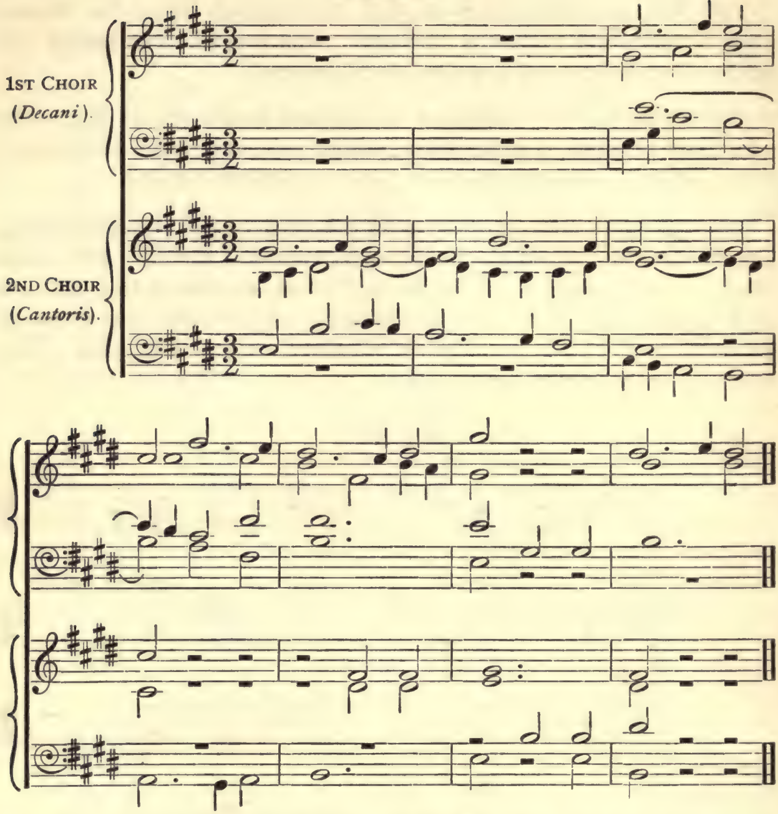
Thus at (*a*) the second choir has a bare fourth, at (*b*) (*c*) consecutive fourths, and at (*d*) (*e*) a bare octave divided between four voices.

709. If the leading note be doubled, it is better to have it once in each choir, rather than to have it twice in the same choir.

710. It is only when both choirs are singing together in six, seven, or eight parts, that the licences peculiar to multi-part counterpoint are allowed.

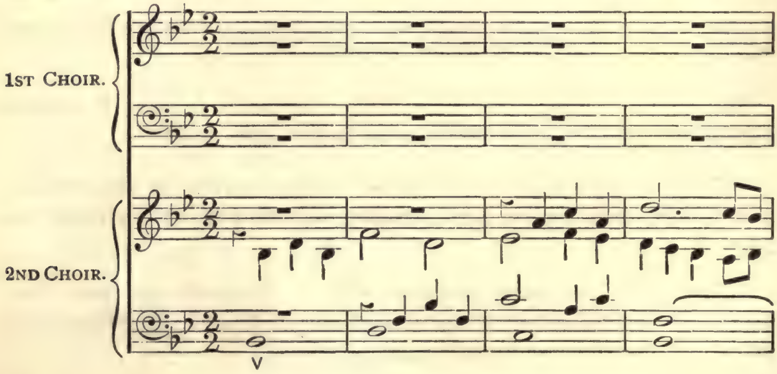
711. It is by no means obligatory that *all* the voices of each choir should be engaged either when some phrase is treated antiphonally, or when the choirs are combined:—

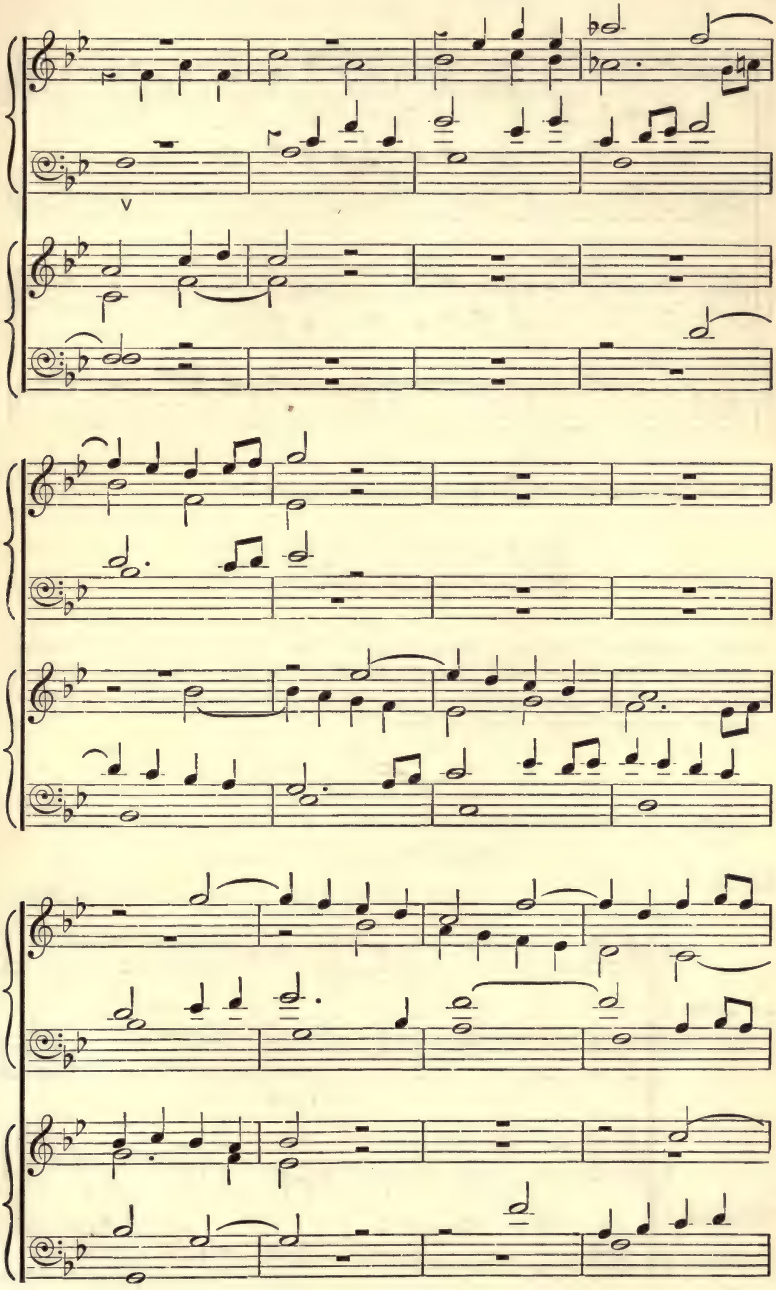
Fig. 412.

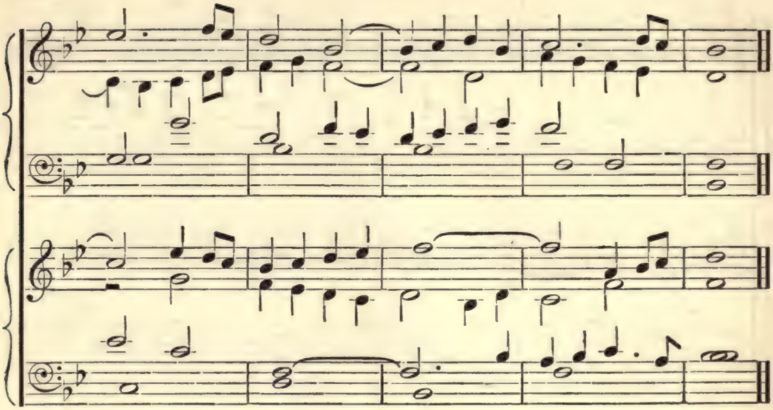

1st Choir
(Decani).
2nd Choir
(Cantoris).

FOR A DOUBLE CHOIR ON FIRST SPECIES CANTI FERMI.

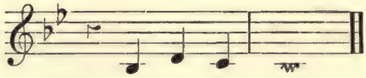
Ex. 213. C.F.s *from an Oxford Paper.* Sir J. D. McClure, LL.D., Mus.D.


1st Choir.
2nd Choir.





It would appear at first sight as if the melodic figure :—



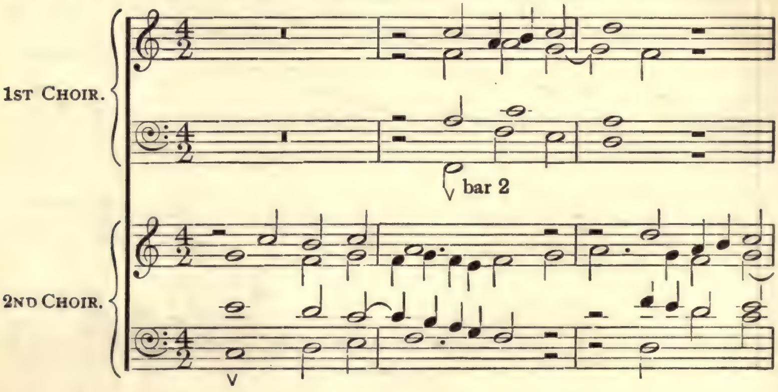
the first four notes of the Canto Fermo by double diminution could be easily worked by imitation. This being found unpracticable, a modification of that figure has been used instead. When the second choir re-enters, the Palestrina-Handel-Goss *soggetto* has again been found eminently practicable.

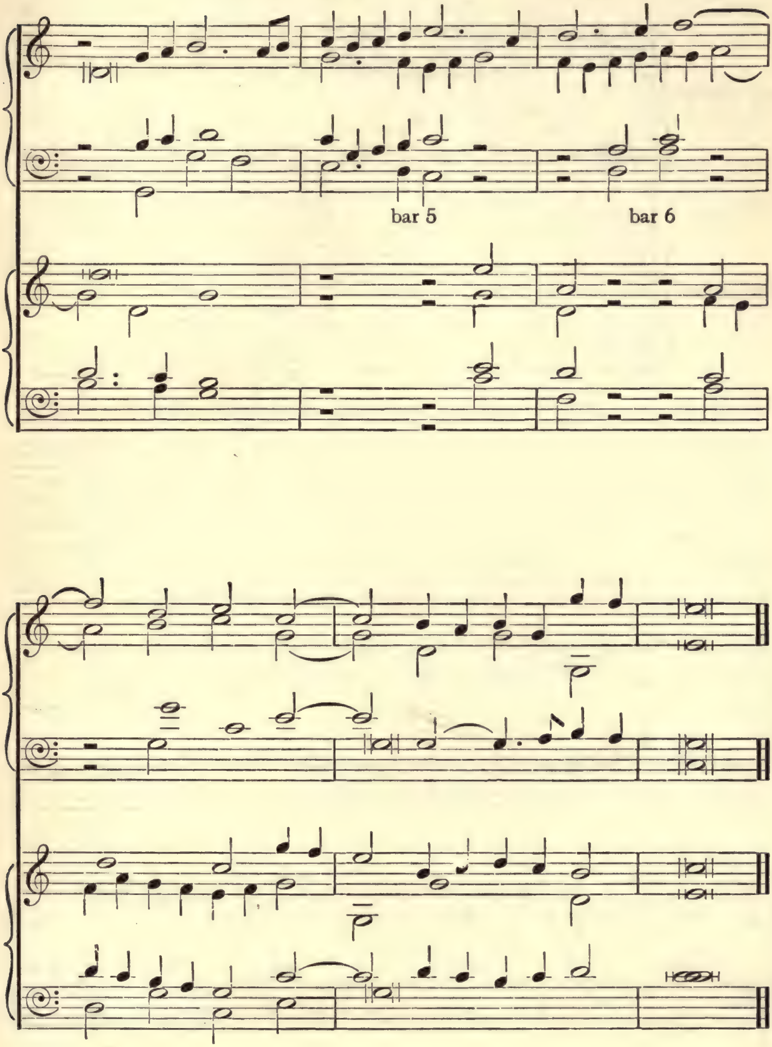
FOR A DOUBLE CHOIR ON FIFTH SPECIES CANTI FERMI.

C.F.S BY SIR FREDERICK BRIDGE.

Ex. 214.

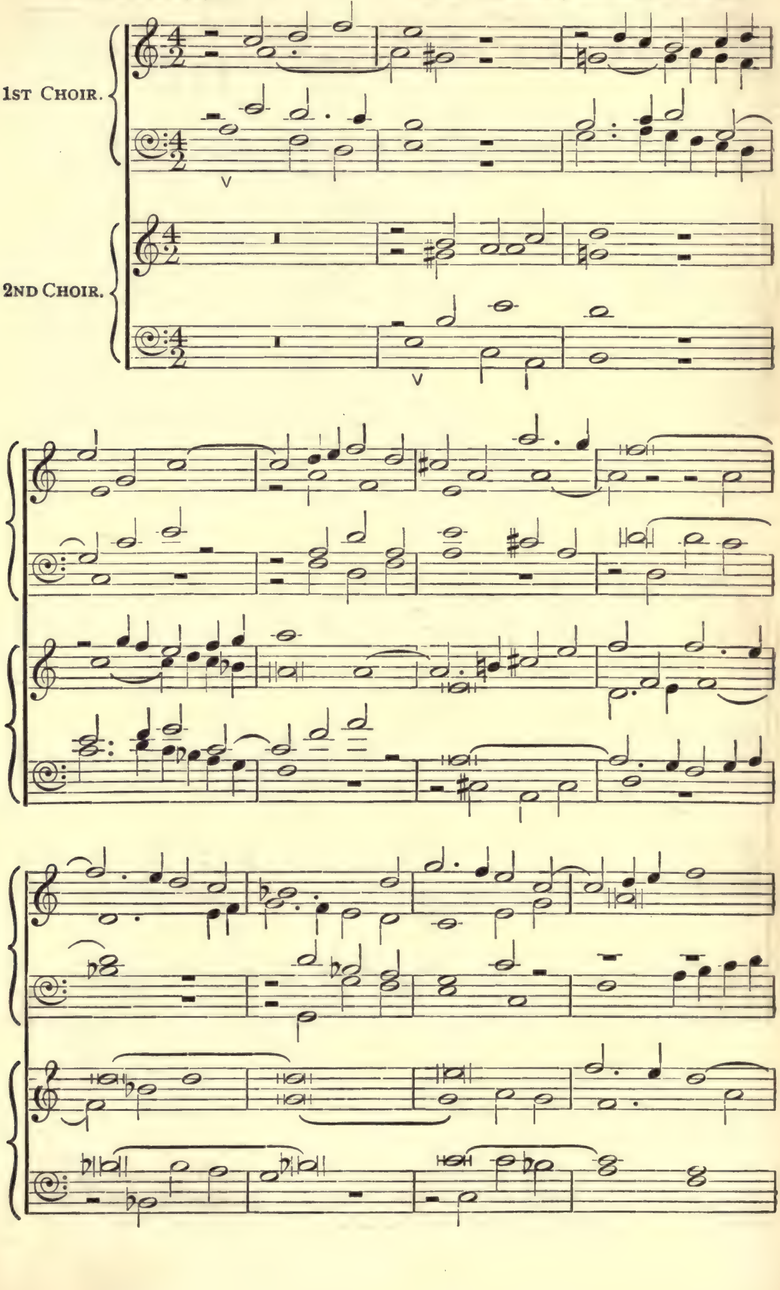
S. E. L. SPOONER-LILLINGSTON, M.A., Mus.D.

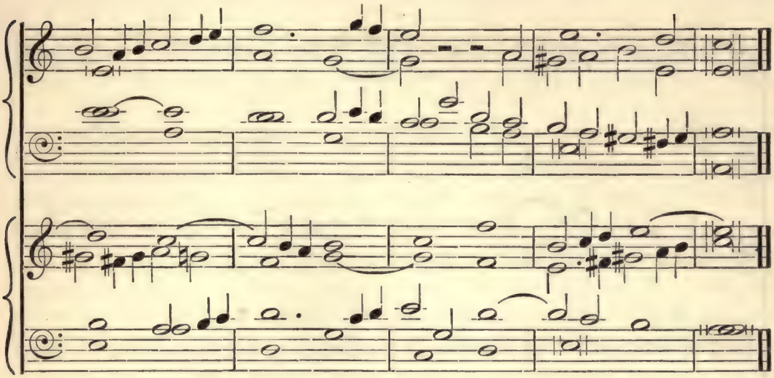




In bar 2, the alto of the second choir proceeds alone, against the responsive entry of the first choir. In bars 5 and 6, there is antiphony between the whole of the second choir, and the lower voices of the first choir.

Ex. 215. {S.A.T.B.S.A.T.B. / 5.5.5.C.5.5.5.C.} On CHERUBINI'S Basses for Double Choir, No. 12.
E. F. HORNER, Mus.D., F.R.C.O.

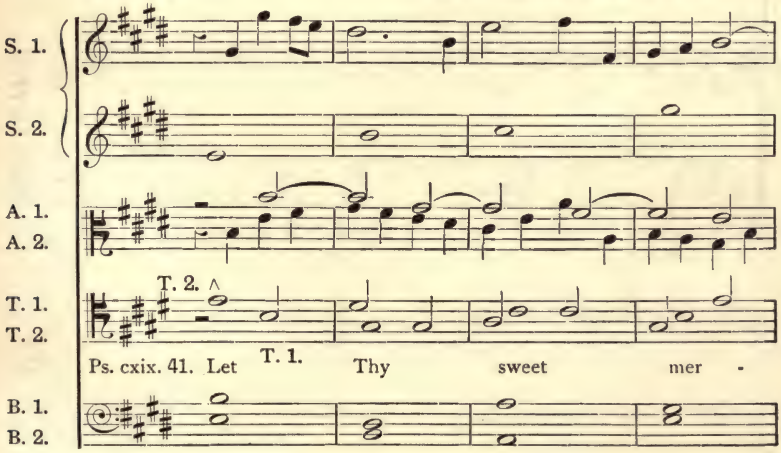

1ST CHOIR.
2ND CHOIR.

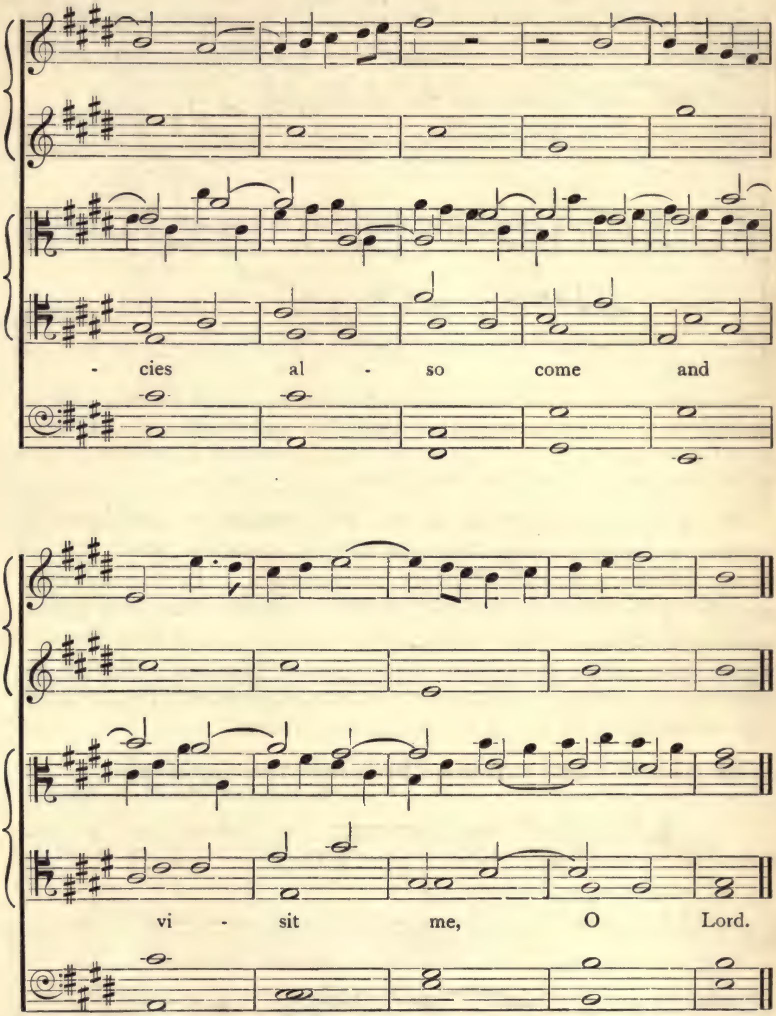


The altitude of the bass of the second choir in bar 4 causes all the other parts for that choir to be written correspondingly high. The student will not fail to notice that the harmony for each choir is complete; and that as much imitation as possible has been contrived between all the added parts.

712 The combination of all the Five Species in an eight-part Exercise is unquestionably the most difficult problem which can be placed before a student of strict counterpoint. In the following example by Dr. Horner, as little licence as possible has been taken; similar and oblique motion to the unison being about the only breaches of strict rule. The Fourth and Fifth Species were first added to the Canto Fermo and the bass; consequently the Second and Third Species suffer somewhat from a lack of melodic smoothness.

Ex. 216. S.S.A.A.T.T.B.B. / 5.1.4.3.2.C.1.1. C.F. from "STOCKTON" Tune (last two lines).
E. F. HORNER, Mus.D., F.R.C.O.




- cies al - so come and
vi - sit me, O Lord.

CHAPTER XXI.

THE CHORALE VORSPIEL.

713. A piece of a preludial character for either organ or voices—or for a combination of both—may be written effectively in academic counterpoint with the melody of a chorale or hymn tune set as the C.F.

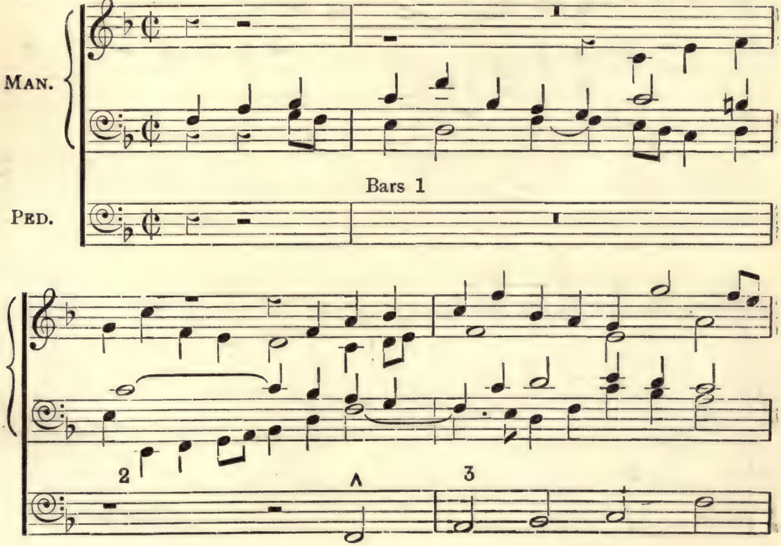
714. Each phrase of the C.F. should be taken in turn either on a solo stop of the organ, or rendered more prominent by some special combination of chorus voices. Between each phrase of the C.F., a suitable rest of a bar or more should be provided for the part which has the C.F. The Exercise should begin with imitations of the first phrase of the C.F. by diminution, and continue these against the C.F. itself when it appears. Before the first C.F. phrase is quite finished, one of the accompanying parts should begin an imitation of the second C.F. phrase by diminution, which should be caught up by the other parts during the silence of the C.F., and continued by them against the second phrase of the C.F. when it appears. This process is repeated until the C.F. has finished its course; when, over a tonic pedal in the bass, the accompanying parts may continue their imitation of the final C.F. phrase by diminution, and so bring the Exercise to a satisfactory conclusion.

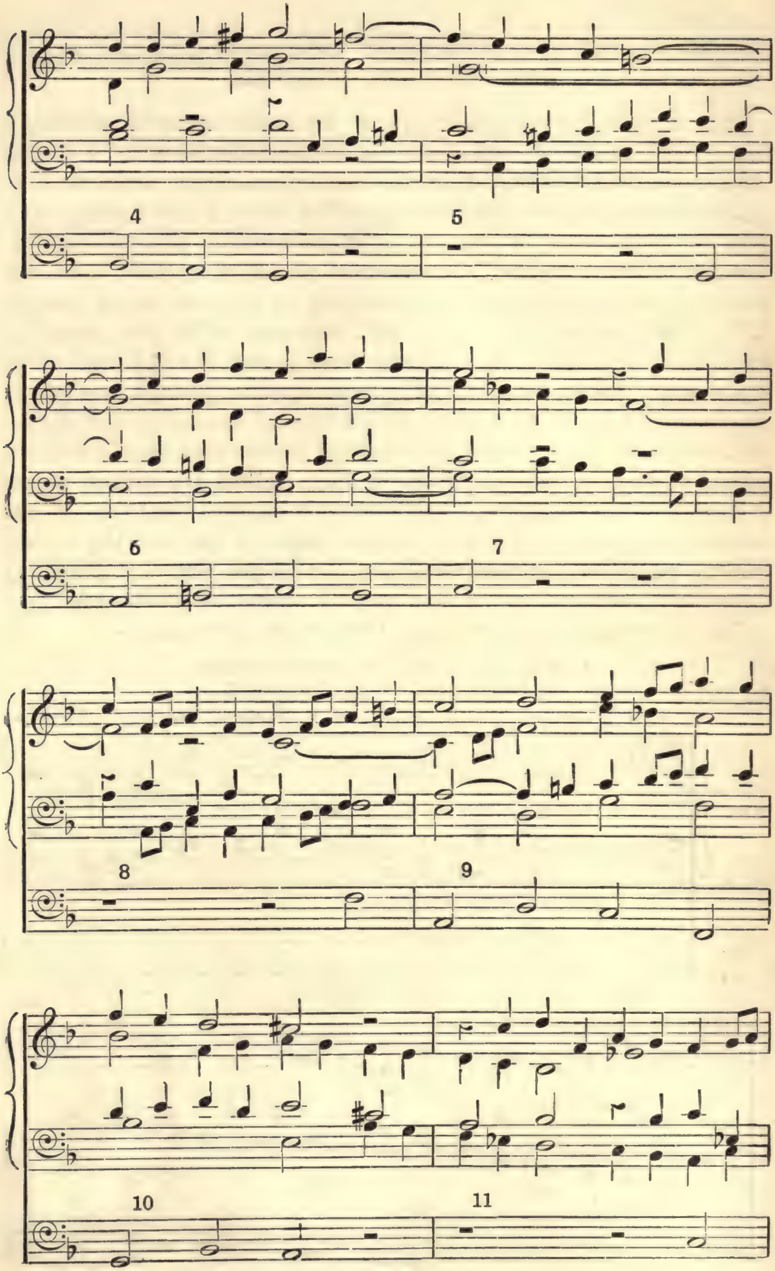
The following example will make this process quite clear:—

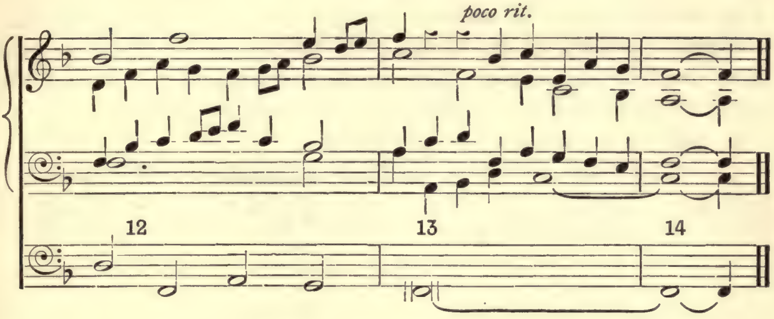
CHORALE PRELUDE FOR ORGAN,

Ex. 217. on "STOCKTON" Tune. In 5 parts.

E. F. HORNER, Mus.D., F.R.C.O.





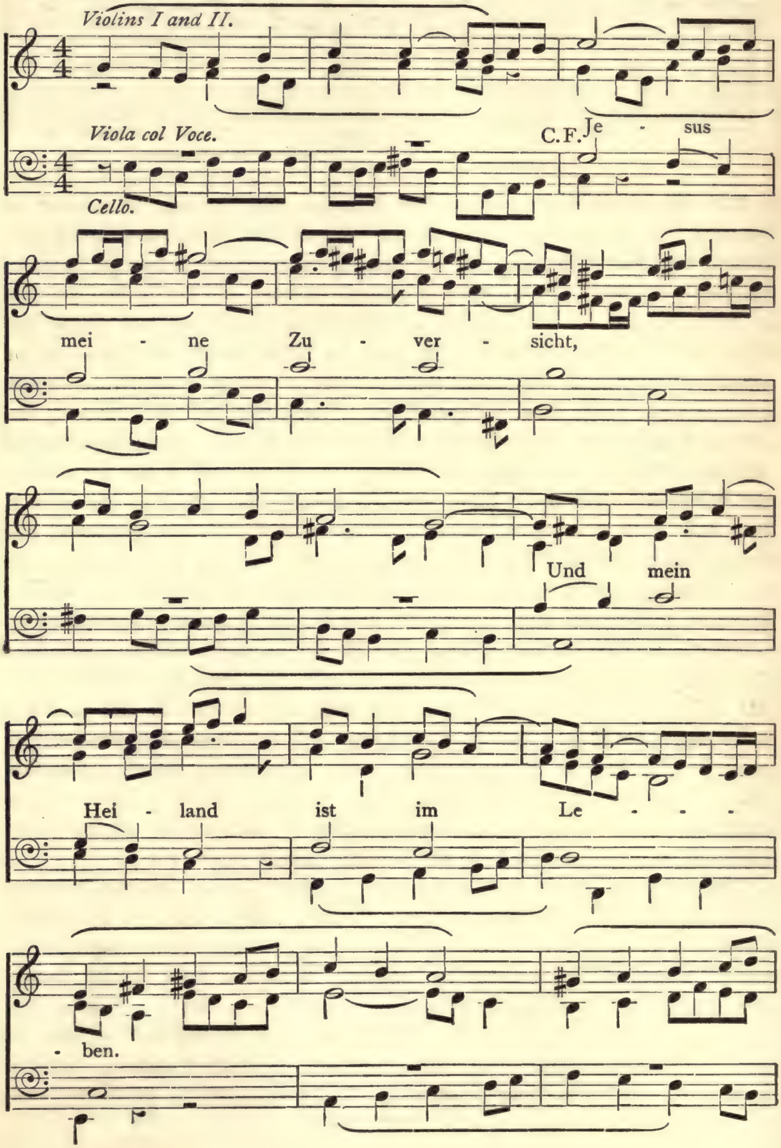


715. Rhythmically speaking, this Exercise may be said to consist of Second Species, occasionally varied by devices borrowed from the Fourth and Fifth Species. It will readily be perceived that the rules of academic counterpoint are relaxed to some extent—chiefly in the direction of an extended harmonic basis—but without admitting too freely the licences of modern harmony. In fact, an Exercise of this kind may be described as one of the links which serve to unite modern academic counterpoint with free composition. Thus, in bar 4, there is the double retardation $\frac{7}{5}\frac{8}{6}$ over the second minim in the bass; unprepared dominant 7th harmony appears during the second half of bar 5; during the first half of bar 6 we have two secondary 7th chords, one direct, the other in its first inversion—the former with the discord prepared, the latter with the discord used as a passing note. In bar 8 the leaps made to quavers are not breaches of strict academic rule, since the prevailing Species is Second (not Fifth) in which the quavers correspond to crotchets in academic notation. Bar 10 begins with another secondary 7th with the discord unprepared, and on the fourth minim of this bar occurs the first inversion of the augmented triad of the mediant in D minor (III′*b*). In bar 11 unprepared dominant 7th harmony is used in the key of B flat major. But in spite of these numerous relaxations of strict rule, the atmosphere of strict counterpoint remains unviolated. It will be observed that many of the points of imitation assigned to the organ manual are almost fugal in character.

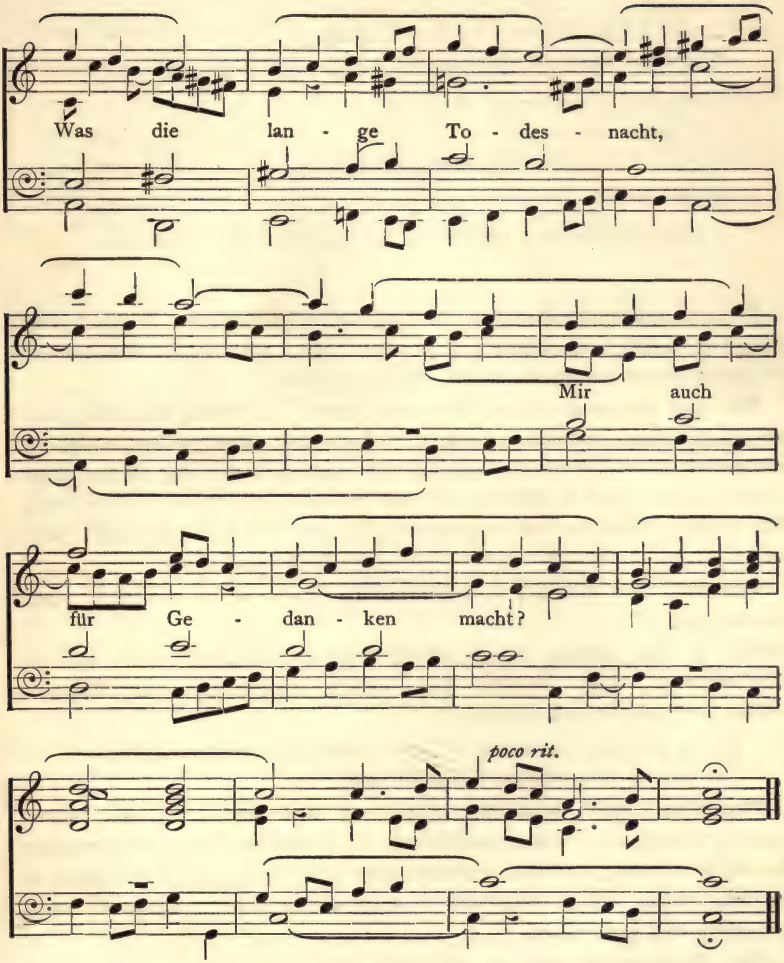
716. The following example of a chorale vorspiel on the familiar melody *Jesus meine Zuversicht* (by J. Crüger, 1598–1662) has the Canto Fermo in an inner part. Each strain of the chorale is anticipated by one or more of the accompanying parts in diminution of the theme itself; and occasionally this imitative diminution is continued after the entry of the phrase so treated. There are modulations to the keys of the relative minor, and to the dominant and its relative minor. In the coda a thematic reference is made to the opening strain of the choral.

This example may be said to overstep the boundary line between academic counterpoint and actual composition, belonging rather to the latter than to the former. The student is advised to discover for himself where and how this boundary line is overstepped.

Ex. 218. *Set at Durham for Mus.D., Sept. 1913.* C. W. P.



Violins I and II.
Viola col Voce.
Cello.
C.F.
Je - sus
mei - ne Zu - ver - sicht,
Und mein
Hei - land ist im Le - - - - ben.



717. It is unnecessary to take up space by the inclusion of other examples of the *Chorale Vorspiel.* Students will find a careful study of the following works to be most advantageous. They are easily accessible.

Chapter XV of *Counterpoint*, by Sir Frederick Bridge (Novello). This contains some admirable examples by Dr. E. F. Horner. J. S. Bach's *Choralgesänge*, edited by Ludwig Erk (Peters' Edition), Nos. 298 and 319—these have words set to each of the parts engaged. And then, the whole of the Bach *Chorale Vorspielen* for Organ, as published in the magnificent edition of Widor and Schweitzer (Schirmer).

CHAPTER XXII.

COUNTERPOINT IN THE ECCLESIASTICAL MODES.

718. Counterpoint Exercises written in the Modes may be said to be based upon the same principles as those which govern the building up of similar exercises on a C.F. in modern tonality.

719. On the same fixed "harmonic basis" of triads and their first inversions only, melodies in any of the Five Species are added to semibreve *Canti Fermi* in any of the modes, according to the rules already given and illustrated in the previous chapters of this book. No further principles or suggestions for the evolution of single parts and their felicitous combination have here to be laid down.

720. But the student is required to work in a different tonal atmosphere.

721. It has already been shewn that the scale-formulæ of the Ecclesiastical Modal System differ widely from present day diatonic scales, both major and minor—

(*a*) in following a varied order of tones and semitones, and
(*b*) in not possessing a "leading-note."

722. These two conditions alone are sufficient to render modal tonality strange and even bewildering to a student who encounters it for the first time; and who consequently fails to appreciate the study at its true worth, or to reconcile it with his previous notions of tonal propriety and procedure.

723. However, if such an one cares even temporarily to free himself from the cramping influence of our comparatively restricted dual scale-system, and to lay aside life-long prejudices born of early education and daily habit; he will be greatly rewarded for any pains or self-denial which a study of the modes may demand from him. By means of such study he will be introduced into an art-sphere hitherto unknown to him, and the more he is able to draw from this fount of old-world tonality and culture, so much the more will his 20th century outlook become enlarged by the discovery and appreciation of melodic idioms and harmonic possibilities quite outside the ordinary range of his musical experience.

724. To some extent it has been pointed out already in Chapter III how the modern scales survived from, or grew out of, the modes.

725. In the present Chapter it will be shewn how modern tonality first made itself felt (i) by the desire for a leading note, and (ii) by the ingenious contrivances of ecclesiastical singer-composers for evading the crude rules for simplicity in polyphonic treatment imposed upon them by the governing authorities in the Church of their day.

726. This will make it clear to the student that if he wishes to derive any real advantage from an academical study of the modes, he must bring himself to view them in their stern purity and pristine simplicity; and this convincing mental survey can only be obtained by temporarily turning his back upon both the diatonic and chromatic conditions of modern tonality.

727. In Chapter II the Ecclesiastical Modes have been dealt with as far as:—

(*a*) their alphabetical formation,
(*b*) their tonal character,
(*c*) the varied positions of their semitones, and
(*d*) the varied positions of their finals and dominants.

728. *Plainsong* is the term given to modal melodies of a liturgical character which were originally intended to be sung without harmonized accompaniment of any sort. Plainsong is of two kinds: (i) Psalmodic or Recitative, (ii) Antiphonal (Melodic or Melismatic). These two, although different, were varieties historically developed side by side.

729. Such melodies (or portions thereof) have been used from time immemorial as Canti Fermi, either for exercises in academic counterpoint, or for actual liturgical compositions in the polyphonic style.

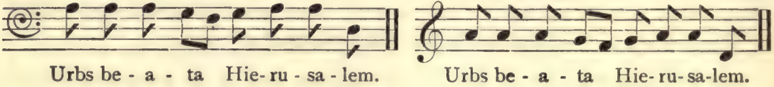
730. A plainsong melody which extends over the entire range of a mode, but which keeps within the natural boundaries of its highest and lowest notes, is regarded as a *perfect* melody. Another, which falls short of its modal range is termed an *imperfect* melody; whilst a third, which slightly exceeds this range in either direction is known as a *superfluous* melody.

731. Sometimes a melody is to be met with, which combines the range of a Plagal Mode with that of its attendant Authentic Mode: such a melody is said to be in a *Mixed Mode.*

732. Both in plainsong as well as in polyphonic music, it becomes necessary to transpose the modes in order to accommodate the melody to the range of the voices engaged.

733. The easiest and most obvious transposition is that of an 8ve higher, in order to allow a melody designed for men's voices to be sung readily by boys or women; so:—

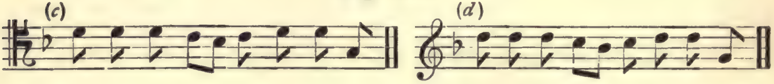
Fig. 413.


Urbs be - a - ta Hie- ru - sa - lem.
Urbs be - a - ta Hie- ru- sa-lem.

(*a*) Modus II (*Men's Voices*). (*b*) *The same for Boys' or Women's Voices.*

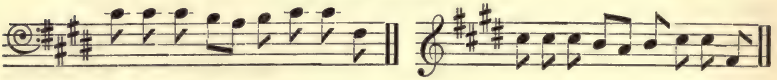
734. It was the practice of mediæval writers to transpose only a 4th higher, or (what is the same thing) a 5th lower, than the original pitch. This was effected by means of a signature with one flat. Thus the phrase at (*a*) and (*b*) would become by transposition:—

Fig. 414.



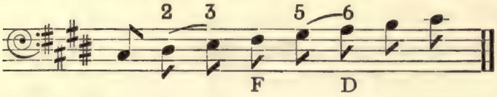
735. Modern writers are in the habit of transposing the modes into any pitch they may require. Supposing A to be felt a convenient note for the dominant of any mode, F being the dominant of the Second Mode, the melody in Fig. 413 would then have to be *raised* a major 3rd. Let us put this in another way. Assuming that all the modes at their untransposed pitch are in the "key" of C major, obviously the required signature for the Second Mode under the prescribed conditions of transposition—a 3rd higher—will be that of E major, thus:—

Fig. 415.



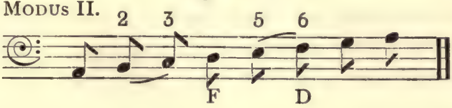
736. In order to discover the mode in which a transposed modal melody has been written, first observe the last note. This is, of course, the final of the mode. Should the compass of the melody lie for the greater part between the final and its octave, the mode will be *authentic;* should it lie between the fifth above the final, and the fourth below it, it will be *plagal;* if its range be found to extend from the fourth below the final to the octave above the final, it will be *mixed.* The position of the semitones in the mode having been ascertained from the signature, the name of the mode and its original pitch can be discovered very easily. Thus:—

Fig. 416.



is discovered to be a transposition of the following:—

Fig. 417.

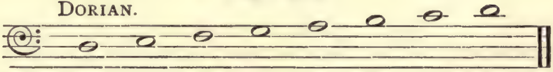


737. It is somewhat interesting to observe that the evolution of the modern chromatic keyboard *may* have resulted from the transposition of the modes to accommodate the instrumental duplication of voices.

738. Dr. E. J. Hopkins places the date of the first organ keyboard somewhere about the close of the 11th century. This consisted only of what were the equivalents of our *white* keys, with (as time went on) the addition of a B flat. Virdung, in a rare book published in 1511, gives a picture of such a keyboard, which was at that time sufficient for the instrumental duplication of any untransposed melody sung in any one of the modes.

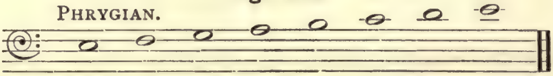
739. As time went on, some of the ritual melodies cast in these modes went rather high for the collective singing of the large religious communities of those days. Transposition became necessary. One of the most conveniently pitched modes was the First or Dorian. It was required that all the other modes should be brought within this same easy male-voice range:—

Fig. 418.



740. Putting this requirement into practice, the transposition of the next Authentic Mode:—

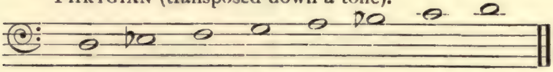
Fig. 419.



would require the addition of two fresh sounds (both of them flats) in every octave of the key-board in order to preserve the order of tones and semitones peculiar to the Phrygian Mode when transposed to the Dorian range D to D :—

Fig. 420.

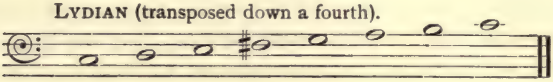
PHRYGIAN (transposed down a tone).



741. In order to avoid the introduction of too many "accidentals" it may have been found convenient to transpose the next Authentic Mode (Lydian) to its own Plagal range C to C :—

Fig. 421 (*a*).

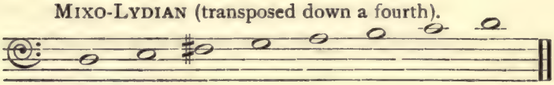
LYDIAN (transposed down a fourth).



And it may also have been found convenient to transpose the highly pitched Mixo-lydian Mode into the Dorian range (D to D) :—

Fig. 421 (*b*).

MIXO-LYDIAN (transposed down a fourth).



742. The sign ♯ was not invented until the 15th century—up to that time the sign ♮ did duty for the ♯.

743. "It was some considerable time," writes the Rev. Dr. W. H. Frere, "before the chromatic principle was extended beyond the toleration of the two additional accidentals, E♭ and F♯."

744. It has been stated already that : A melody in any one of the Five Species of counterpoint which is written under the tonal conditions of the Ecclesiastical Modes may be said to be subject to exactly the same rules which govern the melodic part-writing of academic counterpoint written in modern tonality.

745. But, a close examination of plainsong melodies will reveal the fact that here and there some of the modern rules for the making of contrapuntal melody are not founded upon the practice of mediæval melodists.

746. Thus, for example, in the pages of the *Liber Gradualis*,* we find amongst other "licences" :—

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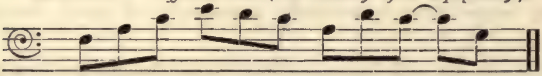
* *Edition Tornaci*, *Typis Societatis Sancti Evang. Desclée Lefebure et Sociorum*, 1883.

(*a*) three skips of a 3rd used in succession (see § 150, page 41):—

Fig. 422.

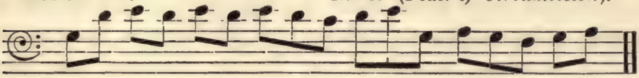
MODUS V. *Offertorium* (*1st Sunday after Epiphany*).



(*b*) the skip of a major 6th (see § 144, page 40):—

Fig. 423.

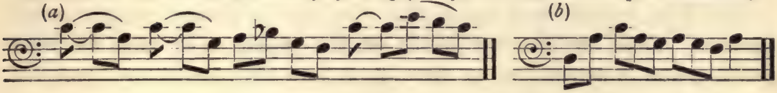
MODUS VII. *Introit* (*Feast of Circumcision*).



(*c*) a 7th with but one note between its two (condemned by Macfarren):—

Fig. 424.

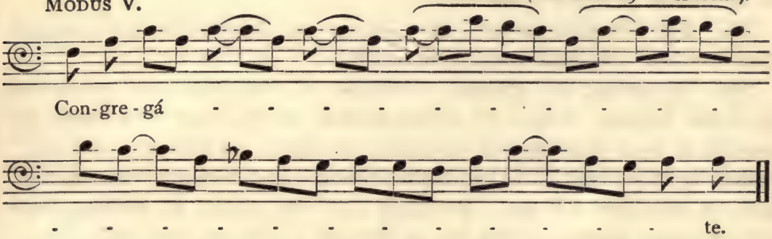
MODUS V. *Gradual* (*2nd Sunday after Epiphany*). *Alleluia* (from *Missa pro Abbatibus*).



(*d*) melodic tautology (see § 154, page 42):—

Fig. 425.

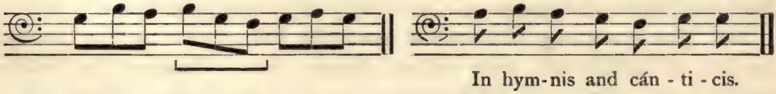
MODUS V. *Gradual* (*2nd Sunday in Advent*).


Con-gre-gá - - - - - - - - - - - -
- - - - - - - - - - - - te.

(*e*) the use of a tritone between the highest and lowest notes of a melodic passage (see § 318, page 95):—

Fig. 426.

MODUS VIII. (*a*) *Alleluya* (*1st Sunday in Advent*). MODUS VII. (*b*) Sequence *Lauda Syon.*



It may be well to observe that the passages quoted in Figs. 422–6 were not intended to be sung by *chorus* voices.

747. Although plainsong is most effective when it is sung without harmonized accompaniment of any kind, modern vocal conditions frequently demand instrumental support, which generally takes the shape of an organ accompaniment consisting of quiet simple chord-progressions.

748. But, if the ancient "atmosphere" of plainsong is to be preserved, it is essential that all the notes of any instrumental accompaniment should be chosen from those of the mode in which the plainsong is cast.

749. It will be understood, later on, that although modal harmonies are diatonic, it by no means follows that all diatonic harmonies are modal. For instance, chords of the 7th are diatonic, but they are not modal; because essential discords are comparatively modern, and belong to an age when the modes had been displaced by a different tonal system.

750. The student of to-day can therefore view the modes to advantage only by turning his back upon modern tonality.

751. The reverse was necessarily the case with the early contrapuntists. *They* turned their backs on the modes as far as it was then possible, and endeavoured to view, as well as they could, the approach of modern tonality in the then dim future.

752. This approach of modernity first made itself apparent in the general desire for what we should call a "leading note"—especially in cadences.

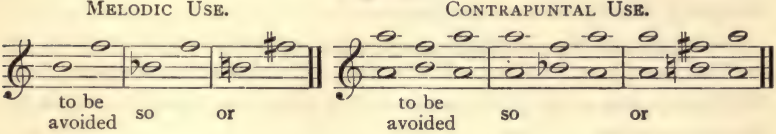
753. But "leading notes" were foreign to the modes, and needed "accidentals" for their written indication.

754. Perceiving the gradual corruption of the traditional plainsong by these frequent traces of chromaticism, every effort was made by persons in high ecclesiastical authority to prevent its spread. A "bull," issued by Pope John XXII in 1322, forbade the use of any "accidental" save an occasional B flat. Probably with the object of making their written music appear to the *eye* as though it obeyed the high ecclesiastical prohibition of chromaticism, the early contrapuntists—even when they desired a leading note in performance—did not *write* the necessary "accidental." Trusting to the singers—who were frequently composers themselves—to introduce these desired raised notes whilst singing, they only *wrote* accidentals in those dubious places where their intention—as composers—was likely to be misunderstood.

755. The traditional rules which governed the singer's proper introduction of accidentals were called *Musica ficta*. Philippe De Vitry writing quite early in the 14th century (he died in 1316) explains that "music is called *Ficta* when we make a tone to be a semitone, and conversely, a semitone to be a tone."

756. Professor Wooldridge points out that "the interval B to F requiring a semitone to make it perfect, this may be supplied in either the higher or lower region of the scale." Thus :—

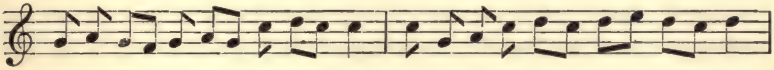
Fig. 427.


MELODIC USE.
CONTRAPUNTAL USE.

757. From quite early times (13th century onwards) both Canti Fermi and their accompanying parts were subjected to more or less chromatic alteration.

758. For example, John Dunstable (an English composer who died in 1453) taking the two following strains of the Sarum melody *Veni Creator* :—

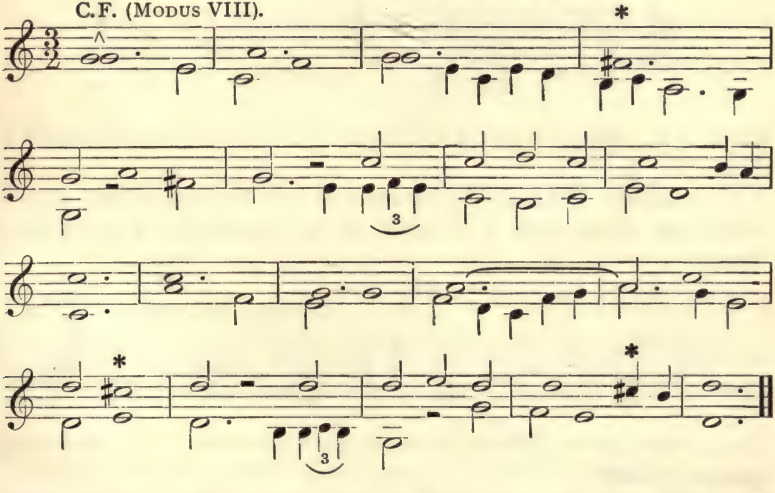
Fig. 428.



as the C.F. of a two-part composition, chromatically alters the C.F. in three places, thus :—

Fig. 429.

From MSS. at Modena, Trient, and S. Edmund's College, Old Hall, Ware, Herts.



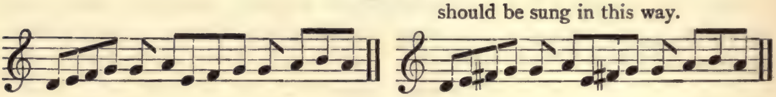
Here, we may readily perceive the mediæval desire for a "leading note" when making a cadence.

759. But such chromatic alteration of modal notes frequently went beyond the mere necessity of cadence-formation, or the avoidance of the tritone or any other melodic imperfection of the kind. It became *systematized* as soon as the organ possessed a keyboard on which chromatic alterations were possible.

760. Johannes de Garlandia (an English author of works on plainsong and mensural [*i.e.*, "measured"] music, who settled in France about the first decade of the 13th century) laid down the following rules for the management and use of *Musica ficta* :—

(*a*) An ascending diatonic scale-passage of four notes should *end* with a semitone. Thus :—

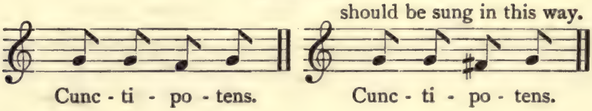
Fig. 430.



Obviously, such treatment of an uncompromising figure of modal melody brings it into line with the tetrachordal construction of a modern major scale.

(*b*) A melodic figure which *descends* a whole tone, and returns to the same note again, should be sung as if it descended a semitone. Thus :—

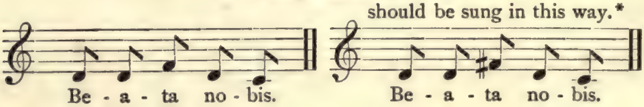
Fig. 431.



Here, it is easy to perceive the origin of the modern lower auxiliary note. (See § 242).

(*c*) A melodic figure which *ascends* a minor 3rd and returns to the same note again, should be sung as if it ascended a major 3rd. Thus :—

Fig. 432.



Here, it may not be difficult to realize an assimilation of the hexachord system of Guido.

---

* See *Oxford History of Music*, Vol. II, page 65.

761. But, in this Chapter, we are not concerned with any of the mediæval corruptions of Canti Fermi, nor with modal impurities in the counterpoints added thereto. It is only by a strict adherence to diatonic integrity that the solemn, dignified, devotional and sacred character, which is the distinguishing property, quality, and *atmosphere* of the Ecclesiastical Modes, can be maintained. In fact, a modern student can derive benefit from practising counterpoint in the modes only by an absolutely rigid abstinence from all chromatic alteration of modal notes.

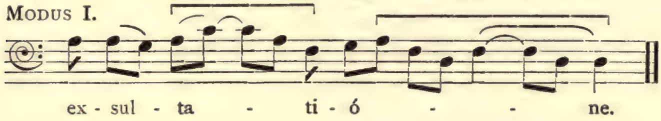
762. It has been stated already, that in the "golden age" of the Modes, choral singing was rendered without instrumental accompaniment.

763. But the monastic composers of the enormous quantity of unisonous music which has come down to us from those days, could scarcely have failed to observe the effect of their singing upon the echoing interior surfaces of the spacious churches in which they worshipped. It is not unreasonable to assume, therefore, that many of the melodies —and especially the cadence portions thereof—were planned with some idea of making the music harmonize with (if not actually to propagate with greater distinctness and intensity) the unavoidable acoustical *echo* accompaniment generated by the building in which it would be sung.

764. Thus in Fig. 433 the melody actually assumes an undisguised arpeggio form :—

Fig. 433.

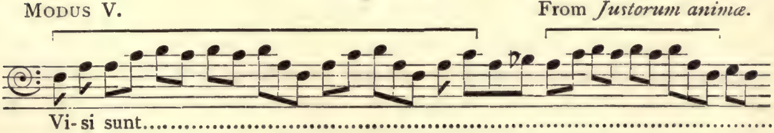
Gradual for the Feast of a Confessor Bishop.



765. Here is a veritable "added sixth" chord which seems dwelt upon as if with enjoyment :—

Fig. 434.

From *Justorum animæ.*

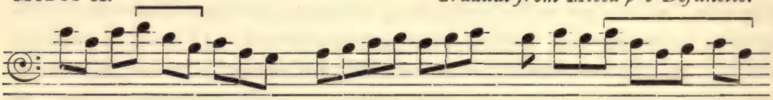


766. It is even possible that in composing the following melody the mediæval musician had some faint perception of the subsequent fitness of things by causing an arpeggio group made up of the notes of

a diminished triad to resolve itself finally upon the arpeggio harmony of a consonant minor triad:—

Fig. 435.

MODUS X. *Gradual from Missa pro Defunctis.*

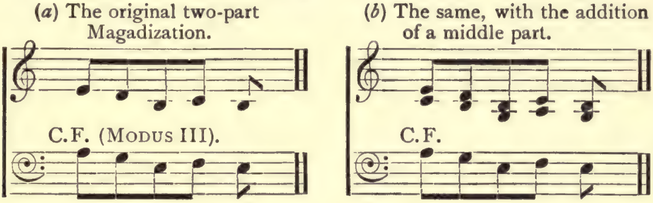


767. It has been stated already, that all counterpoint exercises written in the modes have the same harmonic basis as that upon which all the preceding exercises in this book have been founded, *viz.*, consonant triads and their first inversions.

768. One of the contributing causes of this harmonic basis can be thus described historically. The chief feature of ecclesiastical plainsong, as it was sung in the days of its purity, and as we hear it restored to us to-day as the result of painstaking antiquarian research, is the rapid, graceful fluency of its rendering by the large bodies of men's voices entrusted to sing it as a daily duty. This rapid fluent utterance could only be maintained by unisonous singing, or as long as any accompanying [vocal] parts moved in absolute parallelism to the C.F. plainsong by simple note-against-note "magadization" at the distance of certain perfect intervals already described (see §§ 17 and 18, page 4). The tendency of adding accompanying parts of an *independent* character [polyphony] was at once to increase the duration of the plainsong notes, and to shorten the duration of all accompanying notes sung with it. Consequently, it became less and less possible for the non-singing clergy—high dignitaries and others—whilst listening to the performance of polyphonic music—to recognize the plainsong as the principal melody of the composition, if they could be said to hear it at all. In the year 1322 Pope John XXII issued from Avignon a decree forbidding the use of even the most elementary polyphony of an independent description in the services of the Church. For some eighty years or so, this Papal edict seems to have been obeyed. Then, in 1408, Jean Charlier, Canon and Chancellor of the Cathedral of Notre Dame in Paris, called attention to the fact that while the Papal injunction of 1322 prohibited the singing of independent accompanying parts by *men*, there was nothing to hinder *boys* from singing "a counterpoint upon the plainsong—not dissolute and immodest *cantilenæ* —but note against note, sometimes perhaps less plain, but always apparently written according to rule." "In this way," writes Professor Wooldridge, "an ingenious artifice was devised by singers in order to escape from the strict observance of the edict, while still appearing to

conform to it." This artifice consisted in the addition of a third part to a simple two-part magadization at the 5th—not as an orthodox duplication at the octave of one of the two voices so engaged—but placed in the midst of the magadizing parts equidistant (on paper) from each of them, *viz.*, as a 3rd to both.

Fig. 436.

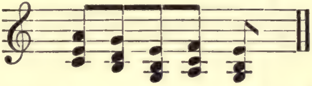

(*a*) The original two-part Magadization.
C.F. (Modus III).
(*b*) The same, with the addition of a middle part.
C.F.

Thus, in Fig. 436 *b*, may be observed the contrapuntal evolution of the triad—*on paper*.

Here—in writing—the magadization by 5ths was still the characteristic feature of the music, and the Pope's edict might reasonably *seem* to be obeyed. But the obedience—such as it was—lay only in the *writing* of the music. In actual performance the effect of this already irregular magadization was widely different. Prof. Wooldridge thus describes it :—"Of the three singers standing before the book, those who were chosen for the two upper parts (Fig. 436*b*) sang their notes in the ordinary manner as they were written ; but the remaining performer, chosen for the apparent *bourdon* or lowest voice [the C.F.], possessed actually the highest voice. He therefore transposed the plainsong at sight to the octave above, and so sang it throughout." The effect was therefore thus :—

Fig. 437.

With the C.F. at the top.



in which we may observe the contrapuntal evolution of the six-three chord—*in singing*.

769. This primitive method of transposing the bass an 8ve higher (known as *Faûx bourdon*, a "false bass") found favour not only in France and England (where it was called *Faburden*), but also in Italy, where (writes Prof. Wooldridge) "probably it was first brought in the year 1377 by the singers of the Pope's Chapel returning from Avignon."

770. In Modal Counterpoint, modulation—in the modern sense of the term—is not only out of place, it is impossible.

771. When writing counterpoint exercises in the Modes, it is generally desirable to keep every part within the compass either of some particular Authentic Mode, or of its companion Plagal Mode. But, as will be seen from some of the plainsong melodies given later on, a note or two beyond the upper or lower limit of a Mode will not be inconsistent in the melody of a part, especially if it flows smoothly and vocally.

772. In every Exercise it is almost impossible to avoid the simultaneous use of two Modes—an authentic and its plagal (or *vice versa*); for the soprano and tenor will be in one of these Modes, and the alto and bass in the other.

773. In such a case, when the Modes are mixed in this way, the Exercise is said to be in the Mode of its C.F.

774. No accidental may be introduced into any part of the Exercise, except an occasional B♭ (or its transposed equivalent when the pitch of the Mode is raised or lowered) in order to overcome the bad melodic effect of the Tritone.

775. As no Mode possesses a "leading note" in the modern sense of the term, all cadences must inevitably be formed without the use of one. But for the *temporary* convenience and benefit of those students who may find it somewhat difficult to turn their backs upon modern tonality as completely as this, a few *optional* cadences containing leading notes will be suggested. It must be understood, however, that a note chromatically raised in one of these optional cadences according to the rules of "Musica ficta" must not be doubled, except under the conditions imposed for the duplication of the leading note in academic counterpoint based upon modern tonality.

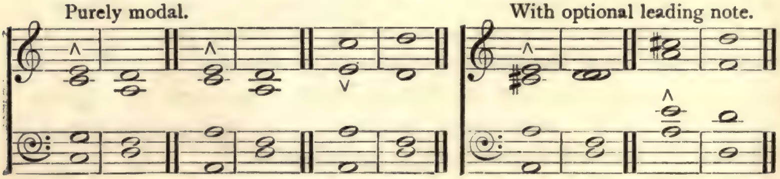
776. A C.F. set for Modal Counterpoint ends with the "final" preceded by the note next above it in the Mode—exactly in the way that a modern C.F. ends. It may begin with any recognized "first note"—as specified later on in this chapter.

CADENCES IN THE MODES.

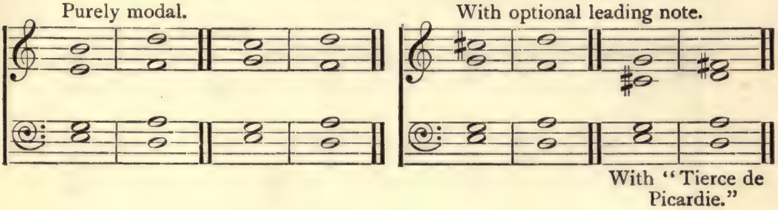
777. The following are the usual cadence harmonies. For Modes I and II (Dorian tonality):—

Fig. 438.

(*a*) With the C.F. in one of the upper parts:—



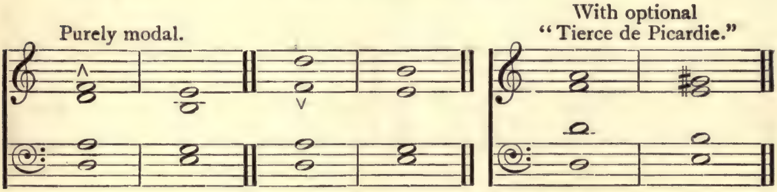
(*b*) With the C.F. in the bass :—


Purely modal.
With optional leading note.
With "Tierce de Picardie."

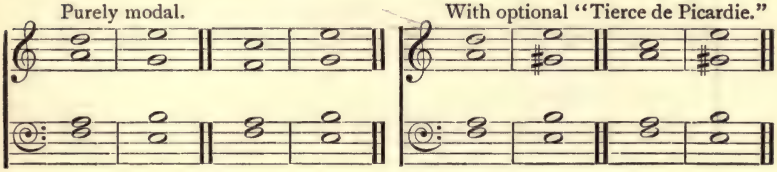
778. For Modes III and IV (Phrygian tonality) :—

Fig. 439.

(*a*) With the C.F. in one of the upper parts :—


Purely modal.
With optional "Tierce de Picardie."

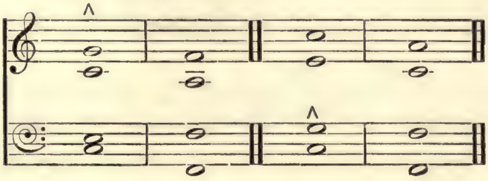
(*b*) With the C.F. in the Bass :—


Purely modal.
With optional "Tierce de Picardie."

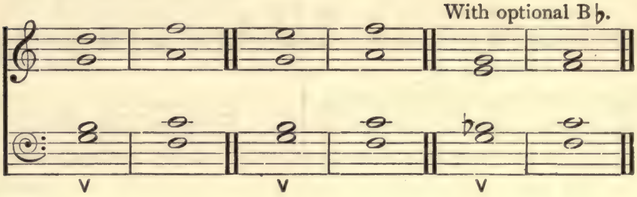
779. For Modes V and VI (Lydian tonality) :—

Fig. 440.

(*a*) With the C.F. in one of the upper parts :—



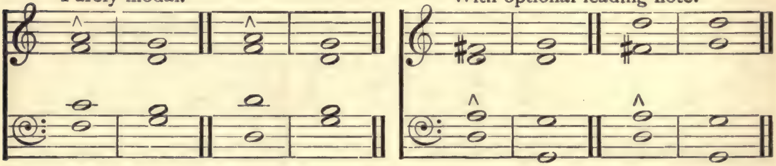
(*b*) With the C.F. in the bass :—


With optional B♭.
V
V
V

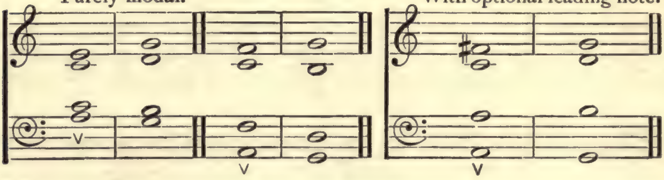
780. For Modes VII and VIII (Mixo-Lydian tonality) :—

(*a*) With the C.F. in one of the upper parts :—

Fig. 441.


Purely modal. With optional leading note.

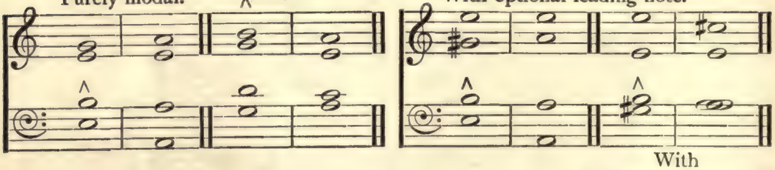
(*b*) With the C.F. in the Bass :—


Purely modal. With optional leading note.

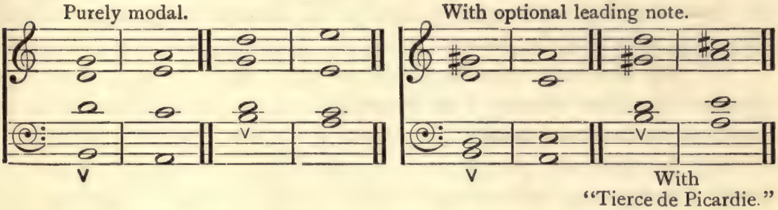
781. For Modes IX and X (Æolian tonality) :—

Fig. 442.

(*a*) With the C.F. in an upper part :—

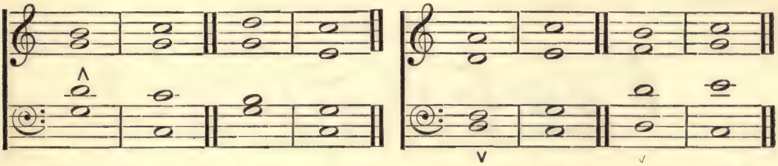

Purely modal. With optional leading note.
With
"Tierce de Picardie."

(*b*) With the C.F. in the Bass :—



782. For Modes XIII and XIV (Ionian tonality) :—

Fig. 443.


(*a*) With the C.F. in an upper part.

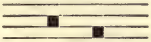
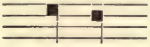
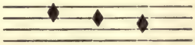
(*b*) With the C.F. in the Bass.

The modal seventh above the final—not being in any sense a leading note—is not *obliged* to ascend to the final. It may fall to the fifth in the final chord, preferably in an inner part.

The modal seventh above the final may be doubled whenever convenient, even if that note be only a semitone below the final, as in the Lydian and Ionian tonalities.

783. Practical contrapuntal study in Ecclesiastical tonality can be approached most advantageously by writing organ accompaniments on the ordinary "harmonic basis" of academic counterpoint to plainsong hymn-melodies and other liturgical music.

784. In this book, all plainsong melodies will be presented in modern notation ; but the student is advised to gain a certain amount of facility in reading from the mediæval four-lined staff—or "Gregorian" notation as it is commonly called. This can be learned from many small "manuals" easily obtainable ; one of the best is *A Grammar of Plainsong* issued in 1905 by the Benedictines of Stanbrook Abbey, Worcester, and published by Messrs. Burns & Oates.

785. Notwithstanding their differences of shape, all notes in Gregorian notation, whether square , tailed , or diamond , indicate sounds approximately equal in time-value, but the actual duration of any note is determined by the length of the syllable to which it is sung. Each single note roughly represents what is known as a "beat" in modern music.

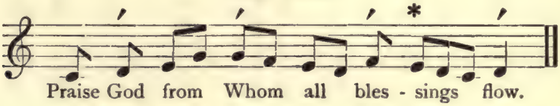
786. In this book, the single "beat note" is represented by a quaver; a crotchet being used only to denote the natural lengthening of the final beat of a melodic phrase.

787. All rhythmic movement other than that of single detached quavers is either "binary" or "ternary," *i.e.*, a new accent occurs at every second or third note.

788. In plainsong, therefore, the rhythm is *free*, *i.e.*, there is a recurring stress dividing the melody into "feet" of two or three beats, but this stress does not occur with the strict regularity observed in modern music.

789. Thus, in the following melody, which corresponds with the first line of a "Long Metre" hymn-tune stanza:—

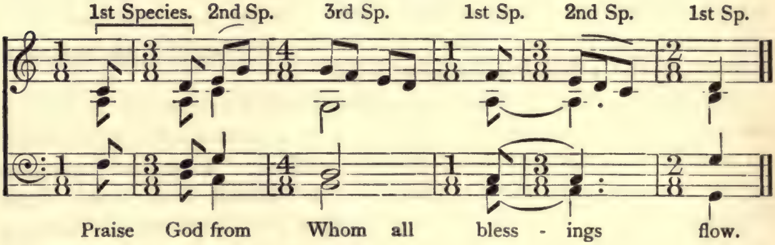
Fig. 444.



all notes except the last will be of the same time-duration, and care must be taken never to treat a ternary note-group as at * in Fig. 444 as a "triplet"—or three notes sung in the time of two of the same kind.

790. In measured notation with "bars" the melody quoted in Fig. 444 might be "barred" and harmonized thus:—

Fig. 445.



791. From which it will be seen that each "bar" roughly represents a bar of strict counterpoint, with the melody continually changing its "Species" according to the number of the notes sung against the sustained chord of the accompaniment.

792. The plainsong being sung at a fairly quick pace, it follows that the accompanying harmonies are always of a First Species character, save where a suspension or Fourth Species figure is used against the final note of a melodic phrase, or an occasional bye-tone is introduced.

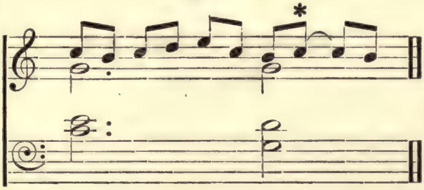
793. In the actual accompaniment of plainsong in church, it is unnecessary to double always the voice part on the organ at either the unison or the octave. Only the three lower—or accompanying—parts may be played, if these, between them, make complete harmony.

794. Against the accompanying chords, unaccented notes of the plainsong may be treated as unessential discords—such as passing-notes, auxiliary notes (approached scale-wise or by leap) and suspensions; all exactly as they are described in the previous chapters on Strict Counterpoint in modern tonality.

795. In addition to these familiar discords, the following may be used occasionally more or less as "licences," in order to escape from awkward chord-changes on unaccented beats:—

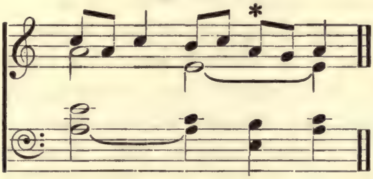
(i) A suspension may be "prepared" by a properly approached auxiliary note:—

Fig. 446.



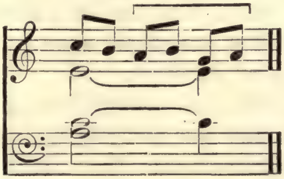
(ii) An unprepared suspension, *i.e.*, an *appoggiatura*, may be used on an accented beat:—

Fig. 447.



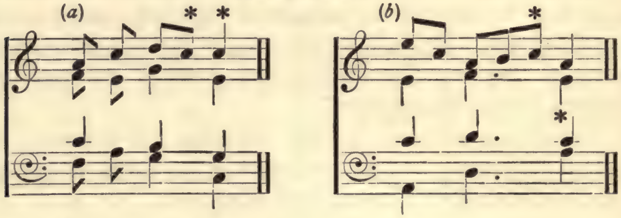
(iii) The "changing note" figure of melody may be spread over two chords instead of one:—

Fig. 448.



(iv) A "note of anticipation" may be used before an accent. It may, in this way, "anticipate" a note either (*a*) in the same part, or (*b*) in a different part of the next chord:—

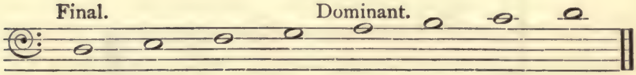
Fig. 449.



796. A few remarks (with illustrations) on the tonal characteristics of each of the Modes will be found helpful:—

MODUS I (DORIAN).

Fig. 450.



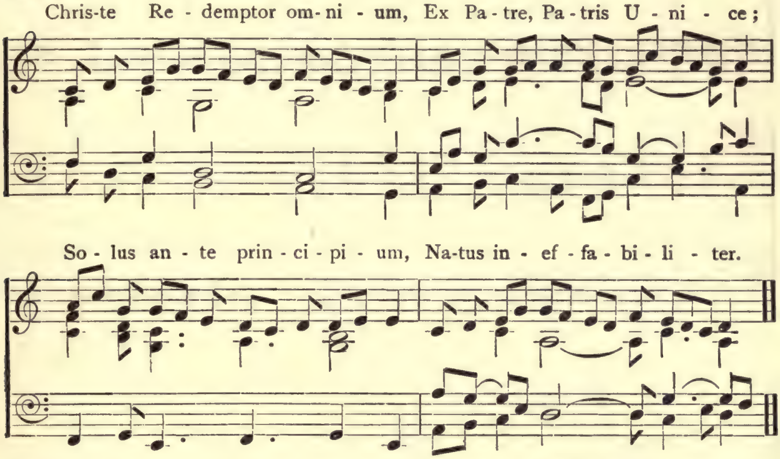
797. Modus I so far resembles the modern scale of D minor, that when its sixth degree (B) is flattened—which is often the case—it may be said to be practically identical with the descending (melodic) form of that scale. Many "imperfect" First Mode melodies lie between D and A, the final and dominant of the Mode. If an "imperfect" melody reaches as far as the sixth degree—but not beyond it—this note is generally B flat. In "perfect" and "superfluous" melodies—which include the 7th and 8th degrees of the mode—B natural is more frequently to be met with than B flat. Until the introduction of polyphony, the seventh degree (C) remained unsharpened. The modern student of the Modes is advised to use B flat in the manner just stated, but (except in the cadence) never C sharp.

798. A First Mode melody may begin upon any note of the mode other than E, B and C; it may, however, begin on C *below* the final, *i.e.*, the inverted 7th of the final, as in Exercise 219. Any melodic phrase other than the first may begin upon E, but not upon B and C, the 6th and 7th degrees of the Mode.

799. The presence of C—the inverted 7th or the whole tone below the final—either as the first note of a melody, or as some intermediate note, often infuses a brightness into First Mode melodies which is far

more suggestive of the key of C major than of D minor. Here is a typical First Mode melody, imperfect inasmuch as it does not reach as far as the 8ve of the final :—

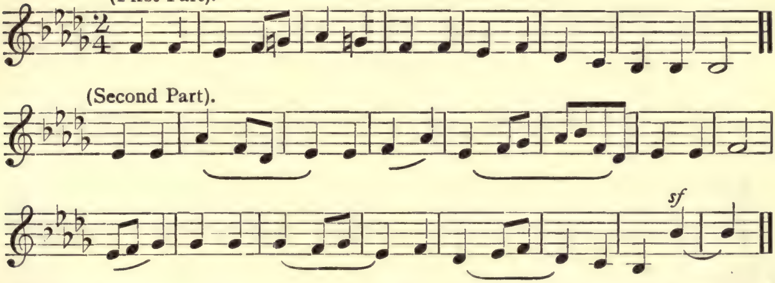
Ex. 219.


Chris-te Re - demptor om- ni - um, Ex Pa - tre, Pa - tris U - ni - ce;
So - lus an - te prin - ci - pi - um, Na-tus in - ef - fa - bi - li - ter.

800. When modern composers make use of the First Mode, if they do not altogether favour its gloomy aspect, they may be said to avoid its brighter possibilities. Sibelius has a fine First Mode melody as the chief theme of the *Andantino* in his Pianoforte Sonata, Op. 12, in the first part of which he makes use of the major 6th above the final, but in the second part he prefers the minor 6th :—

Fig. 451.

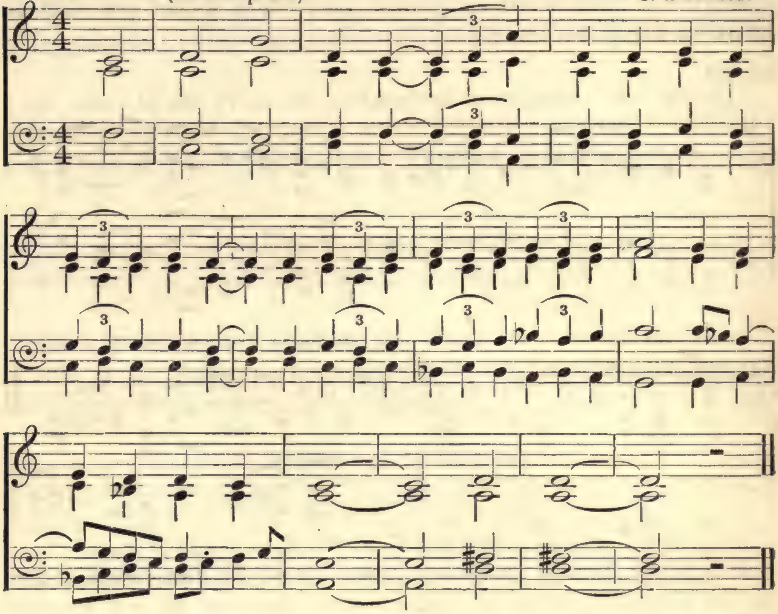
MODUS I (Transposed a Major 3rd lower). JEAN SIBELIUS.
(First Part).


(Second Part).
sf

801. Another modern example of First Mode writing may be quoted from No. 3 of *Trois Chansons* for four mixed voices, by C. Debussy. In Fig. 452 it has been transposed an augmented 4th lower than the composer's pitch, in order to facilitate comparison with Exercise 219 :—

Fig. 452.

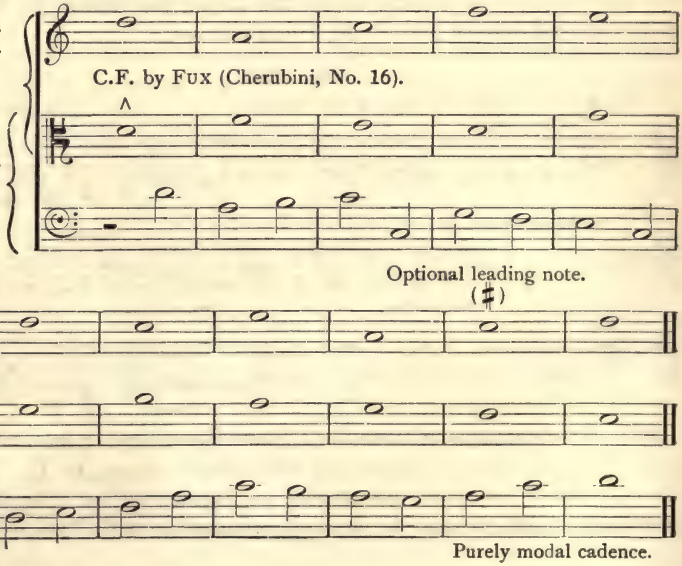
MODUS I (Untransposed). C. DEBUSSY.



802. The following examples will exhibit some of the possibilities of strict academic counterpoint in the First Mode:—

Ex. 220. {S.A. C.1.

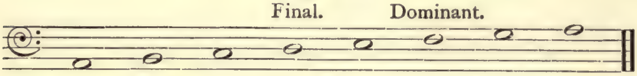
Ex. 221. {A.B. C.2.


C.F. by FUX (Cherubini, No. 16).
Optional leading note.
Purely modal cadence.

803. Treatment of this same C.F. in modern minor keys may be seen on pages 43, 79, 160, 172, 185–6 and 211.

MODUS II (HYPO-DORIAN).

Fig. 453.


Final.
Dominant.

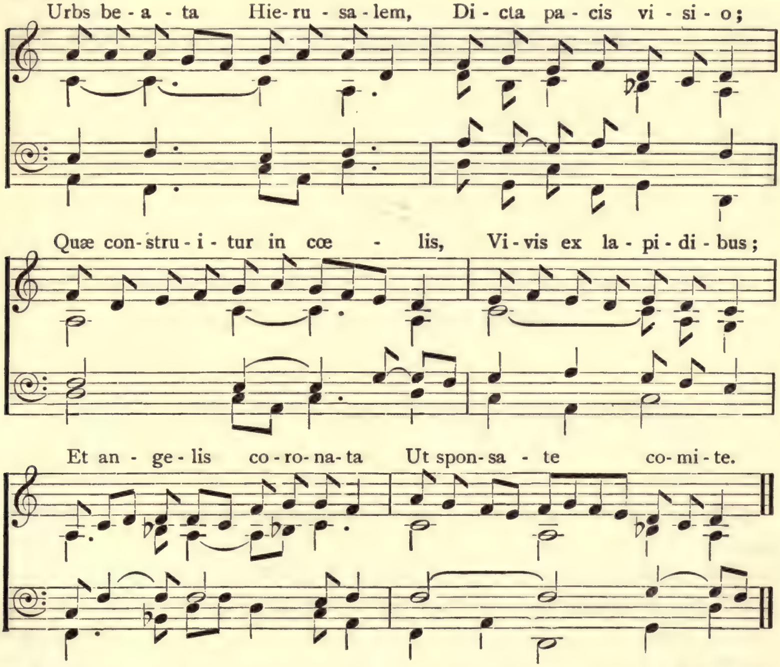
804. Old melodies cast in the Hypo-Dorian or Second Mode, seldom exceed the octave of the lowest note (A), which of course in this Mode is not the "final"—that note being D, as in the First Mode.

805. Second Mode melodies of a "superfluous" character which go beyond the eighth note A, flatten the B above it; but, as a rule, B is avoided in the Second Mode.

806. A Second Mode melody may not begin upon B the second note of the Mode, nor upon its seventh and eighth notes G and A: but any phrase other than the first may begin upon any note except B.

807. Here is an example of a typical Second Mode melody:—

Ex. 222.

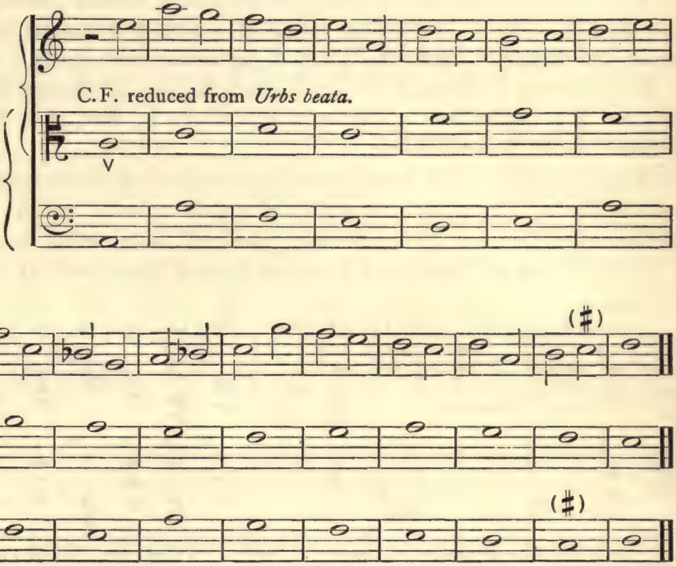

Urbs be - a - ta Hie - ru - sa - lem, Di - cta pa - cis vi - si - o;
Quæ con - stru - i - tur in cœ - lis, Vi - vis ex la - pi - di - bus;
Et an - ge - lis co - ro - na - ta Ut spon - sa - te co - mi - te.

In the melody above—which lies "perfectly" between A and A, with D as final—the note B is not used at all. Four of its phrases end on the final, which is approached in three ways, (i) from the 5th above, (ii) from the 2nd above, and (iii) from the 2nd below (*viz.*, the inverted 7th of the final). The tonality resembles D minor, with suggestions of C major and F major.

808. The following examples may serve to exhibit some of the possibilties of strict counterpoint in the Second Mode:—

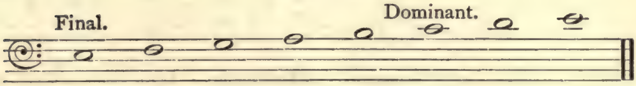
Ex. 223. S.A. 2.C.

Ex. 224. A.B. C.I.



MODUS III (PHRYGIAN).

Fig. 454.

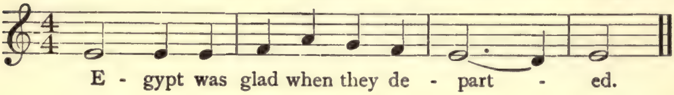


809. The Phrygian or Third Mode, although resembling the modern scale of E minor with F ♮, C ♮ and D ♮, is capable of much brighter melodic treatment than either Modus I or Modus II. This is because most Third Mode melodies are grouped around the dominant C; which, being the sixth degree, is high up in the Mode. Consequently, the gloomy or pathetic side of the Mode frequently remains hidden until quite the end of the melody, when the "final" E is so often approached diatonically from the semitone above.

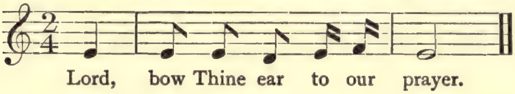
810. Here are two typical modern cadential phrases in the Third Mode which have been frequently quoted by way of illustration :—

Fig. 455.

(*a*) J. CASPER KERL (quoted by Handel in *Israel in Egypt*).


E - gypt was glad when they de - part - ed.

(*b*) MENDELSSOHN (*Elijah*).

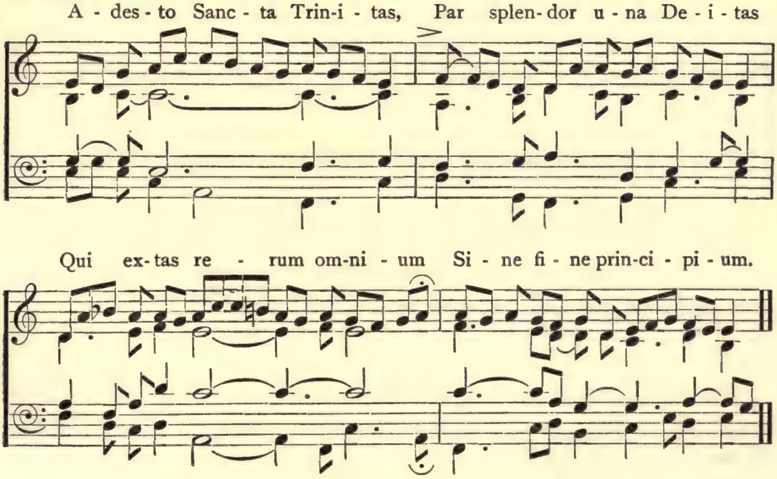

Lord, bow Thine ear to our prayer.

811. A Third Mode melody may not begin upon A, B, D, or the upper E. But any phrase other than the first may begin upon the inverted 7th of the final, or upon any note except the upper E. In the middle of a phrase, the melody may descend to C, a major 3rd below the final.

812. B♭ is used as an auxiliary note above A, and B♮ as a passing-note between A and C, or C and A.

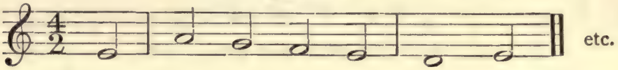
813. The following Third Mode melody derives a certain amount of brightness from the manner in which the dominant (C) is reached as a kind of melodic climax, there being no higher note in the tune. The third strain exemplifies the varied use of the fifth degree of the Mode already described :—

Ex. 225.


A - des - to Sanc - ta Trin-i - tas, Par splen-dor u - na De - i - tas
Qui ex-tas re - rum om-ni - um Si - ne fi - ne prin-ci - pi - um.

814. One of the best-known modern examples of Third Mode tonality —and happily a popular one—is the German Choral *O Haupt voll Blut und Wunden*, used by J. S. Bach in the settings of the Passion according to S. Matthew and S. John:—

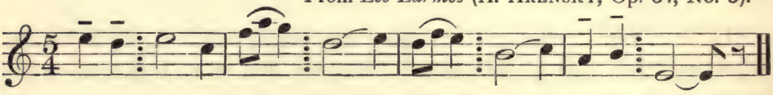
Fig. 456.



815. Here is a much more recent example of a melody in the Phrygian Mode:—

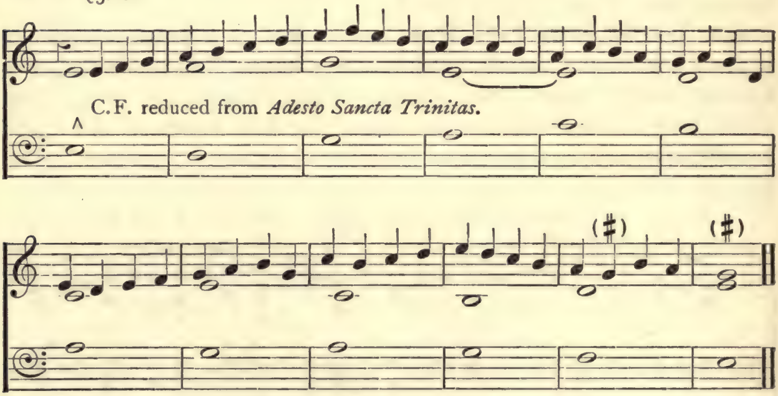
Fig. 457.

From *Les Larmes* (A. Arensky, Op. 34, No. 3).



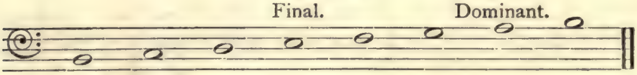
816. The following example will illustrate the melodic and harmonic treatment of the Third Mode in strict counterpoint:—

Ex. 226. {S.A.B.
3.I.C.


C.F. reduced from *Adesto Sancta Trinitas.*

MODUS IV (HYPO-PHRYGIAN).

Fig. 458.



817. Fourth Mode melodies may be said to have a somewhat limited range, as a rule. They exhibit a natural tendency to be grouped around the dominant (A) of the Mode—its seventh degree. They are

often bright in character because of the constant use of F, a major 3rd below the dominant.

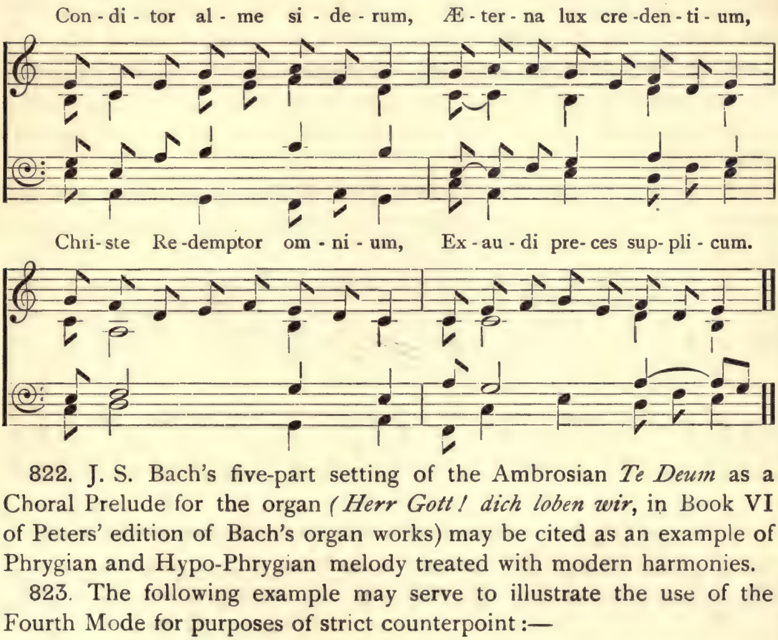
818. Consequently, when the optional B♭ is used, a modern impression of F major tonality is produced. But the position of B as the extreme degree of the Mode both bottom and top, forbids anything but a very limited use of that note in Fourth Mode melodies.

819. A Fourth Mode melody may begin upon any note of the Mode except B (both low and high); but any phrase other than the first may begin upon *low* B or any other note of the Mode except the high B.

820. A Fourth Mode melody may go as high as C, the semitone above the higher B.

821. The following is an example of an "imperfect" Fourth Mode melody in which B (either low or high) does not appear:—

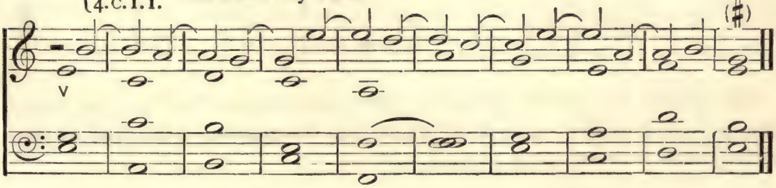
Ex. 227.


Con - di - tor al - me si - de - rum, Æ - ter - na lux cre - den - ti - um,
Chri - ste Re - demptor om - ni - um, Ex - au - di pre - ces sup - pli - cum.

822. J. S. Bach's five-part setting of the Ambrosian *Te Deum* as a Choral Prelude for the organ *(Herr Gott! dich loben wir*, in Book VI of Peters' edition of Bach's organ works) may be cited as an example of Phrygian and Hypo-Phrygian melody treated with modern harmonies.

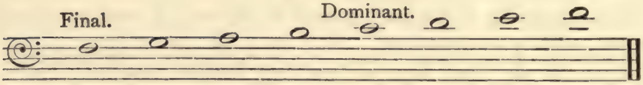
823. The following example may serve to illustrate the use of the Fourth Mode for purposes of strict counterpoint:—

Ex. 228. {S.A.T.B. / 4.C.I.I. On a C.F. by Fux.



MODUS V (LYDIAN).

Fig. 459.

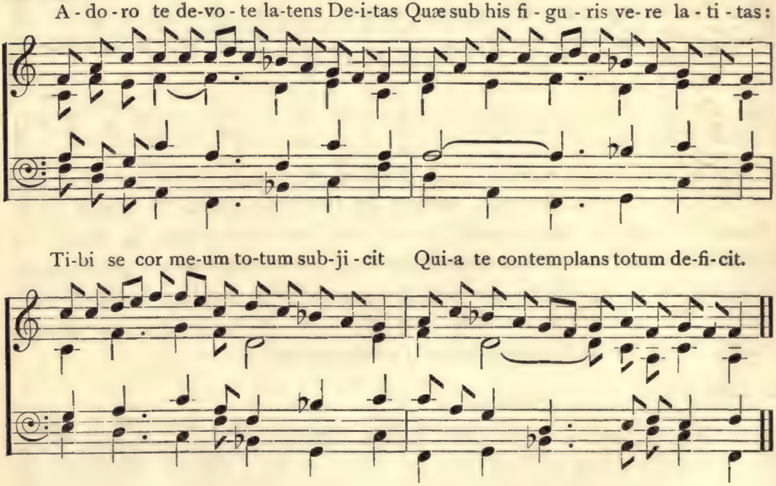

Final.
Dominant.

824. The Fifth Mode may be described as the scale of F major with a sharpened subdominant. Older Fifth Mode melodies keep the B♮ unaltered, especially in descending passages; but later ones make a somewhat liberal use of B♭. With its fourth degree lowered to the interval of a perfect 4th above the final, the Lydian Mode may be regarded as a mere transposition of the Ionian Mode from C to F. It was an over-indulgent use of B♭ in the Lydian Mode which largely paved the way for the abolition of the Modes in favour of modern tonality. Both Zarlino and Zacconi condemn the excessive use of B♭, even though they admit the awkwardness of an exclusive use of B♮.

825. A Fifth Mode melody can only begin properly upon F, A or C, but any phrase other than the first may begin upon any note except B. In the middle of a phrase a melody may descend to E, the inverted 7th of the final.

826. Here is an example of a later Fifth Mode melody, which with its exclusive use of B♭ is simply Ionian or XIII Mode tonality transposed:—

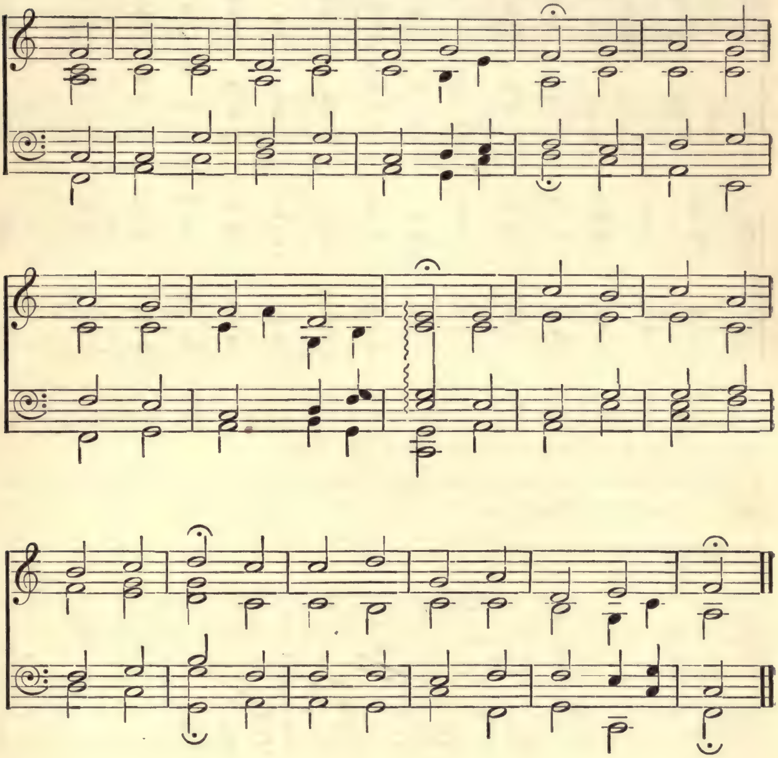
Ex. 229.


A - do - ro te de-vo - te la-tens De-i-tas Quæ sub his fi - gu - ris ve- re la - ti - tas:
Ti-bi se cor me-um to-tum sub-ji - cit Qui-a te contemplans totum de-fi-cit.

827. Some five or six centuries after the composition of the tune just quoted, a modern composer wrote and harmonized a melody in the Fifth Mode without using a single B♭:—

Fig. 460.

From *Quartet in A minor* (Op. 132), BEETHOVEN.

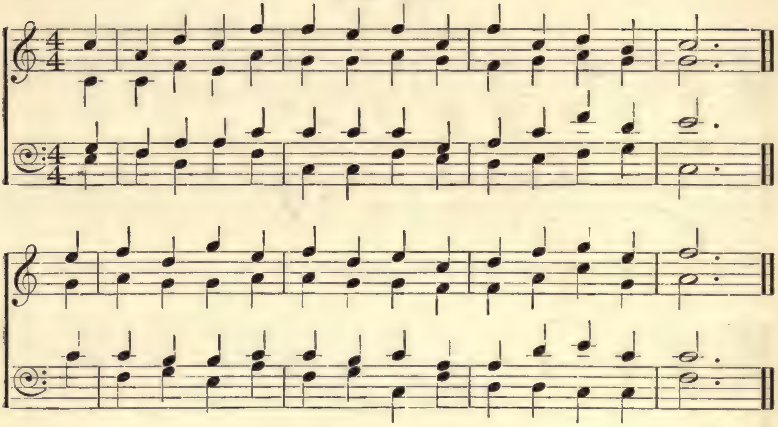


In this melody Beethoven descends three times to a note which is one degree lower than that allowed by the mediævalists; and, of course, his use of unprepared discords puts Fig. 460 outside the pale of strict academic counterpoint.

828. More recent modern treatment of Fifth Mode tonality may be seen in S. Hildebert's Hymn *Me receptet Zion illa*, in Sullivan's *Golden Legend*, and in *Beata nobis gaudia*, a melody from the Constance Psalter of *circa* 1500, used by Dr. Basil Harwood in his Organ Sonata in C♯ minor.

829. In his *Concise Explanation of the Church Modes* (Second Edition, p. 22 of illustrations) Charles Child Spencer claims "S Ann's Tune" as a Fifth Mode melody. In its untransposed pitch, it would stand thus:—

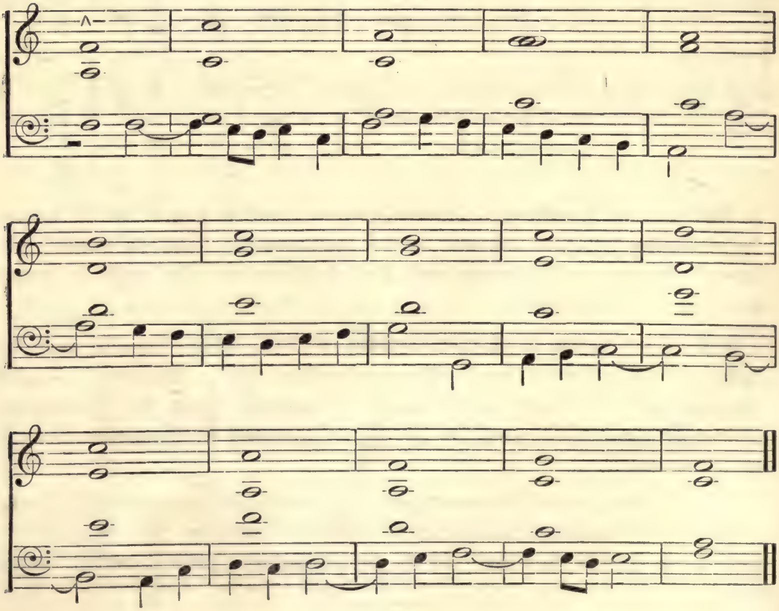
S. ANN'S Tune. **Fig. 461.**



The date of S. Ann's Tune (1708) would render it highly probable that the melody is undesignedly in the Fifth Mode.

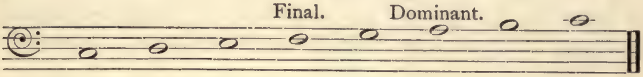
830. Exercise 230 may exemplify what may be attempted contrapuntally in the Fifth Mode:—

Ex. 230. {S.A.T.B.
C.I.I.5.



MODUS VI (HYPO-LYDIAN).

Fig. 462.


Final.
Dominant.

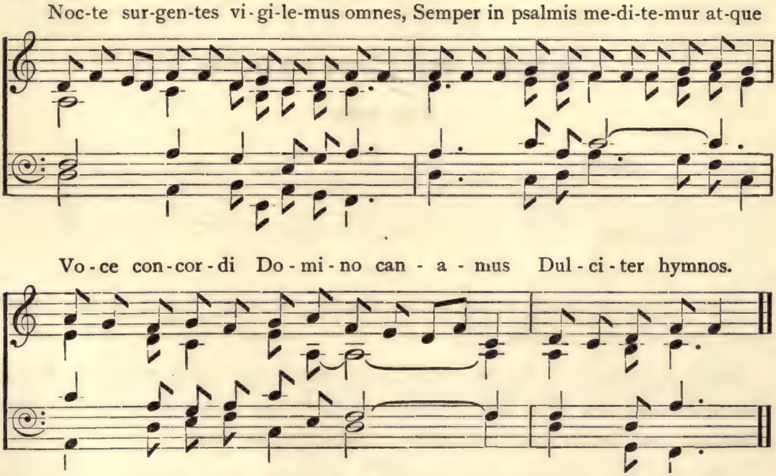
831. The Sixth Mode has the outward appearance of the modern scale of C major; but C is not its final, neither is G its dominant. Except when leading naturally to C, the note B is generally avoided in melodies in the Sixth Mode, and E very seldom proceeds upward to F the final.

832. A Sixth Mode melody may begin on the lower C, D and F; but any phrase other than the first may begin on any note of the Mode except the high C, as well as upon the low B♮, (the inverted 7th), and B♭ (a major 2nd below the high C).

833. In the middle of a phrase, a melody may extend upwards as far as D, a tone above the high C; and downwards to B, a semitone below the low C.

834. The following is an "imperfect" Sixth Mode melody extending only over the first six degrees of the Mode; B is altogether avoided, and E is used only when it precedes a downward movement:—

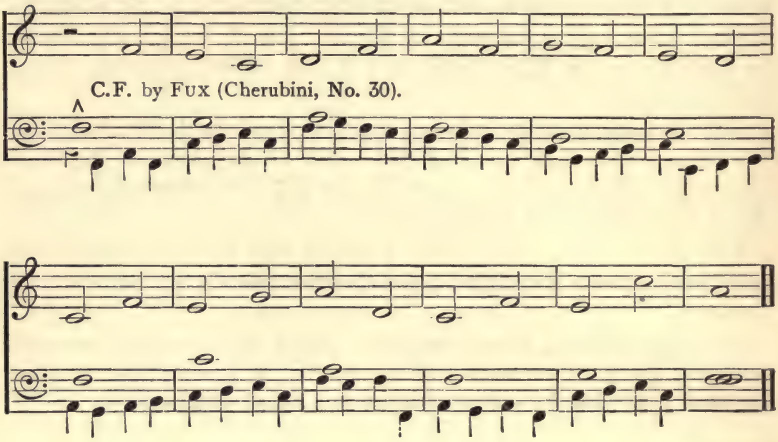
Ex. 231.


Noc-te sur-gen-tes vi-gi-le-mus omnes, Semper in psalmis me-di-te-mur at-que
Vo-ce con-cor-di Do-mi-no can-a-mus Dul-ci-ter hymnos.

835. Another fine example of a Sixth Mode melody is the Introit of the *Missa pro Defunctis*, used by Dr. Basil Harwood in his organ piece "Requiem Æternam."

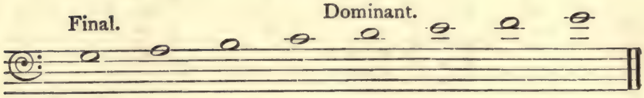
836. Here is an example of strict counterpoint in the Sixth Mode on a C.F. by Fux, which has been dealt with previously in this book on a modern tonal basis. It may be interesting to compare Exercise 232 with Exercises 95–7, on pages 166–7 :—

Ex. 232. A.T.B. 2.C.3.



MODUS VII (MIXO-LYDIAN).

Fig. 463.



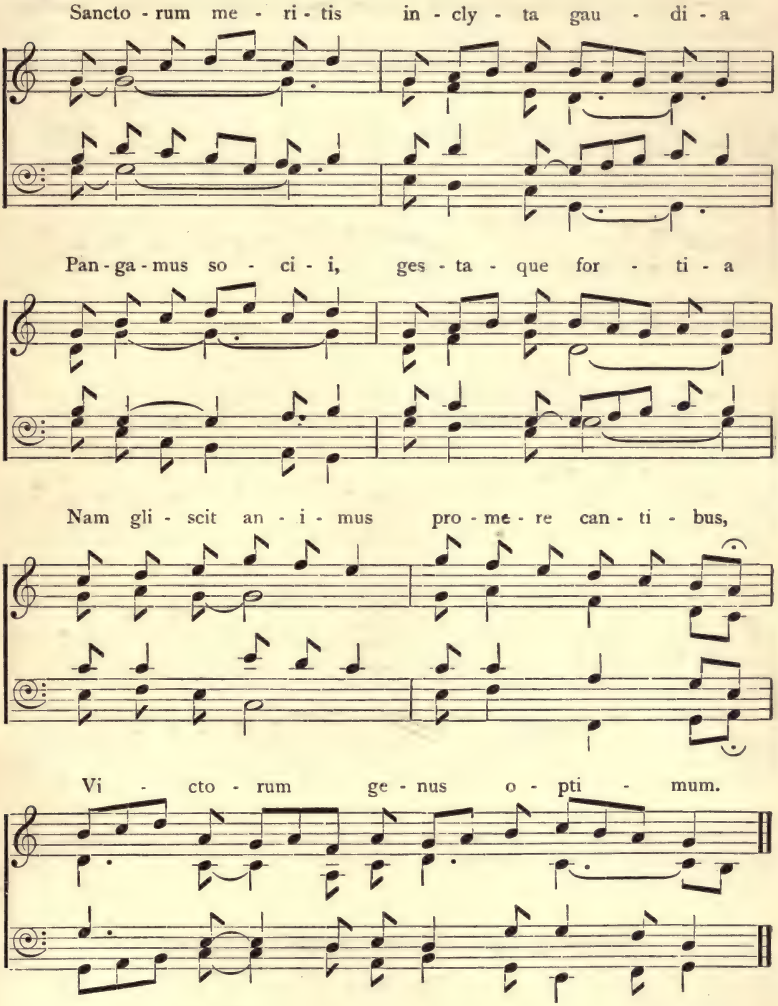
837. The one note which differentiates between the Seventh Mode and the modern tonality of G major is the minor 7th above the final.

838. A melody in the Seventh Mode may begin upon any note of the Mode except the *three* highest degrees E, F, G. Any phrase other than the first may begin upon any note except the last *two*, F, G.

839. In the midst of a phrase, a melody may descend to F, the inverted 7th of the final.

840. Here is a "perfect" Seventh Mode melody used with fine effect in Sir C. V. Stanford's Oratorio *Eden* :—

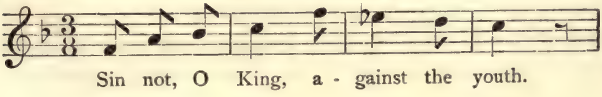
Ex. 233.


Sancto - rum me - ri - tis in - cly - ta gau - di - a
Pan - ga - mus so - ci - i, ges - ta - que for - ti - a
Nam gli - scit an - i - mus pro - me - re can - ti - bus,
Vi - cto - rum ge - nus o - pti - mum.

841. Handel may be said to refer [unconsciously] to the tonality of the Seventh Mode in the following melodic phrase:—

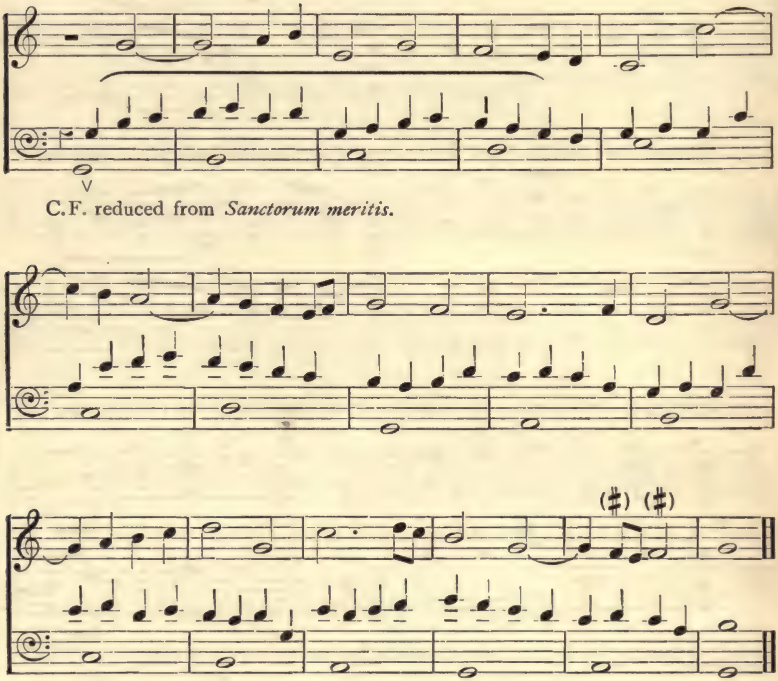
Fig. 464.

Aria from *Saul*—HANDEL.


Sin not, O King, a - gainst the youth.

842 Here is an example of strict counterpoint in the Seventh Mode:—

Ex. 234. {S.T.B.
{5.3.C.

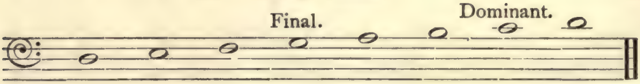


C.F. reduced from *Sanctorum meritis.*

It will be observed that no less than fourteen bars of the C.F. are imitated (in double diminution) by the tenor part.

MODUS VIII (HYPO-MIXO-LYDIAN).

Fig. 465.



843 The Eighth Mode consists of exactly the same notes as the First (Dorian), but its final is G instead of D, and its dominant is C instead of A. On this account, the tonal character of its melodies may be said to resemble G major more closely than D minor.

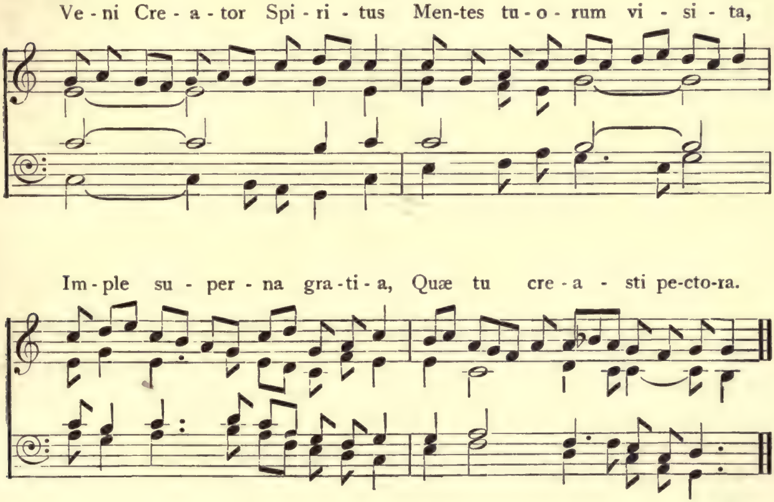
844. An Eighth Mode melody may begin upon the inverted 7th C (a tone below the low D), and upon any other note of the Mode except the E, or B. Any phrase other than the first, may begin upon any of the before-mentioned notes except E.

845. In the middle of a phrase the melody may descend to C (the inverted 7th), and may ascend to E a tone above the high D.

846. Although so highly characteristic of Mixo-Lydian tonality, the note F♯ is frequently omitted in Eighth Mode melodies. The position of F between the final and the lowest note of the Eighth Mode caused it to be occasionally sharpened by polyphonic composers for the sake of euphony.

847. The following "imperfect" melody in the Eighth Mode might be reasonably supposed to be in the Seventh Mode but for the grouping of its notes around the dominant C. It will be observed that it ascends one degree above the final.

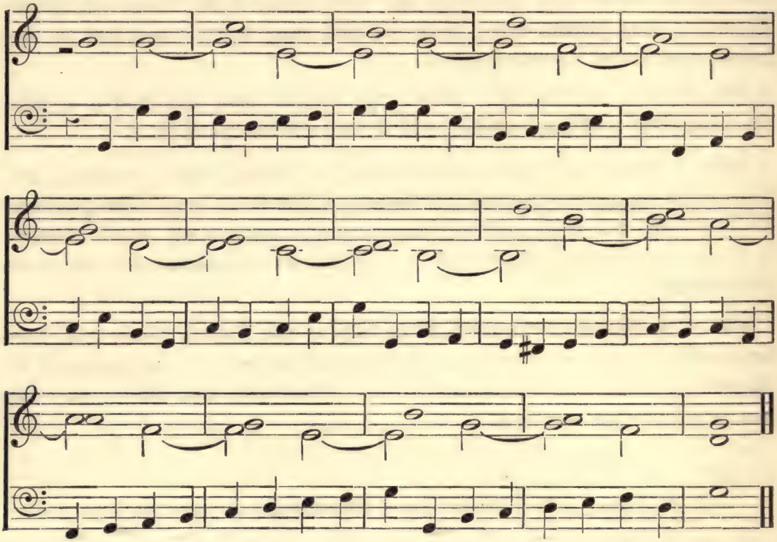
Ex. 235.


Ve - ni Cre - a - tor Spi - ri - tus Men-tes tu - o - rum vi - si - ta,
Im - ple su - per - na gra - ti - a, Quæ tu cre - a - sti pe-cto-ra.

848 The early polyphonists seemed to desire F♯ more frequently in the Eighth Mode than in the Seventh. This tendency has already been shewn in John Dunstable's arrangement of *Veni Creator* (Fig. 429, page 303).

849 The possibilities of strict counterpoint in the Eighth Mode may be thus exemplified :—

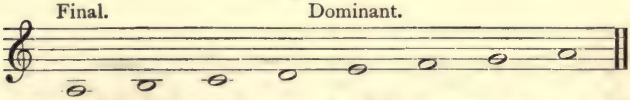
Ex. 236. {S. A. B. / C. 4. 3. C.F. from the Chorale *Gelobet seist, du Jesu Christ.*



850. The remaining four Modes are rarely used in the Ecclesiastical books of Ritual Song. On account of the inconvenience of their high pitch, they are sometimes to be met with transposed an octave lower and called by the name of some other Mode.

MODUS IX (ÆOLIAN).

Fig. 466.



851. The Ninth Mode consists of really the same notes as those of the Second (Hypo-Dorian) but an octave higher in pitch. Its final is A instead of D, and its dominant is E instead of F. The Æolian Mode is identically the same as the so-called "arbitrary" (or "melodic") scale of A minor (descending form).

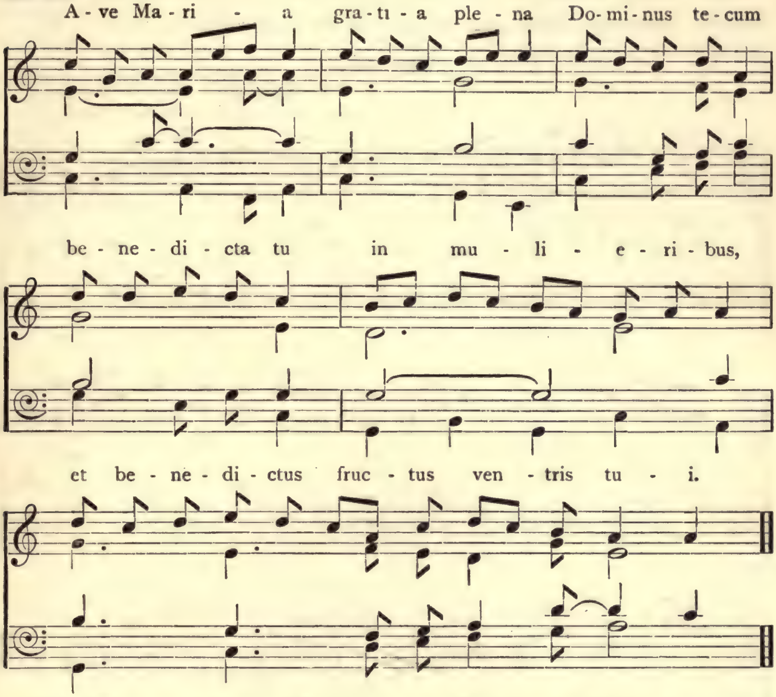
852. A melody may begin on G (the inverted 7th), C, D and E; any phrase other than the first may begin on B as well as on the other notes just named.

853. Owing to its inconvenient pitch—too low if transposed to the lower octave, and too high in its own untransposed state—most of the ancient Ninth Mode melodies are somewhat limited in range.

854. The early polyphonists regarded the Ninth as "the most mournful of the Modes," since it has minor triads on the final,

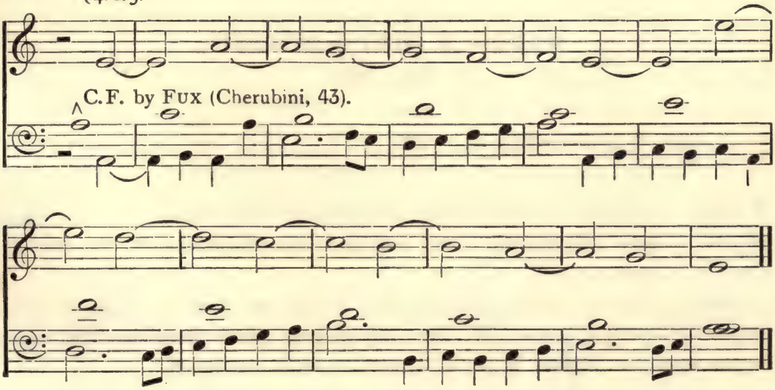
dominant and subdominant degrees. Here is a typical Ninth Mode melody:—

Ex. 237.


A - ve Ma - ri - a gra - ti - a ple - na Do - mi - nus te - cum
be - ne - di - cta tu in mu - li - e - ri - bus,
et be - ne - di - ctus fruc - tus ven - tris tu - i.

855. The possibilities of strict counterpoint in the Ninth Mode may be thus illustrated:—

Ex. 238. S.T.B. 4.C.5.

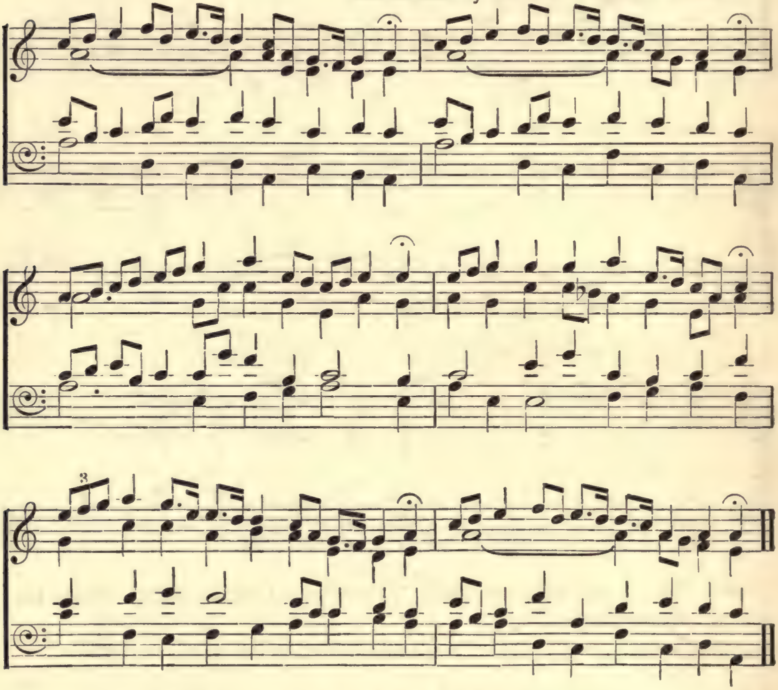

C.F. by FUX (Cherubini, 43).

Students will find settings of this C.F. in modern tonality on pages 99 and 100.

856. Many beautiful folk-song melodies are cast in the Æolian Mode. Amongst them may be quoted the following:—

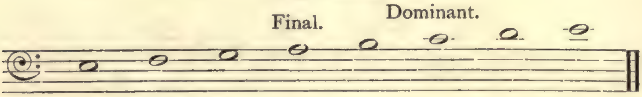
Fig. 467.

The Magic Mist (Irish Folk-song).
Harmonized by the Rev. Vernon Russell.



MODUS X (HYPO-ÆOLIAN).

Fig. 468.



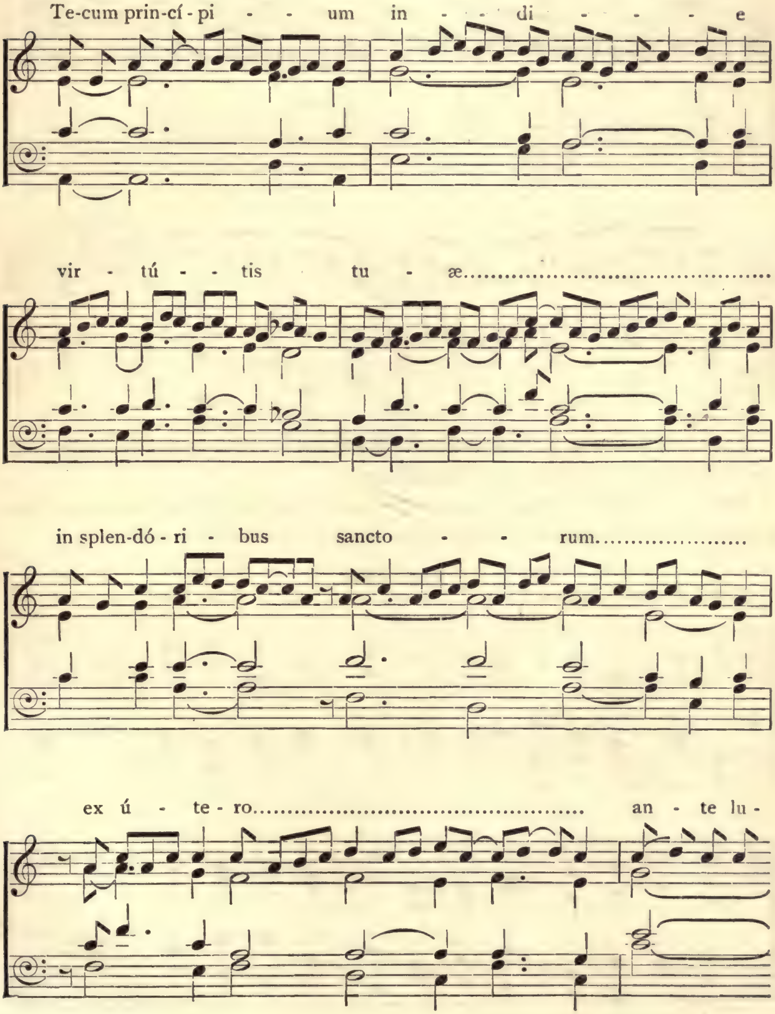
857. The Tenth Mode consists of exactly the same notes as those of the Third (Phrygian), and has the same dominant (C); but its final is A instead of E.

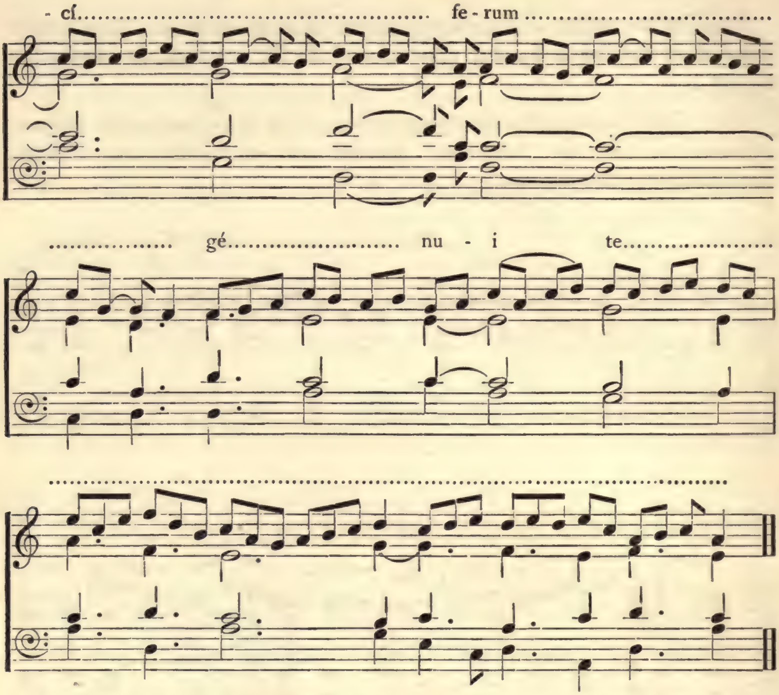
858. A Tenth Mode melody may begin on the dominant (C) or any note below it, expect F; but any phrase other than the first may begin upon the higher E, or any note below it, except F.

859. In the midst of a phrase a melody may descend to D, a whole tone below the lower E, and may ascend to F, a semitone above the higher E.

860. The following Tenth Mode melody from the *Gradual ad primam Missam in nocte in Nativitate Domini* will exemplify the melodic possibilities of the Mode :—

Ex. 239. Harmonized by the REV. VERNON RUSSELL.

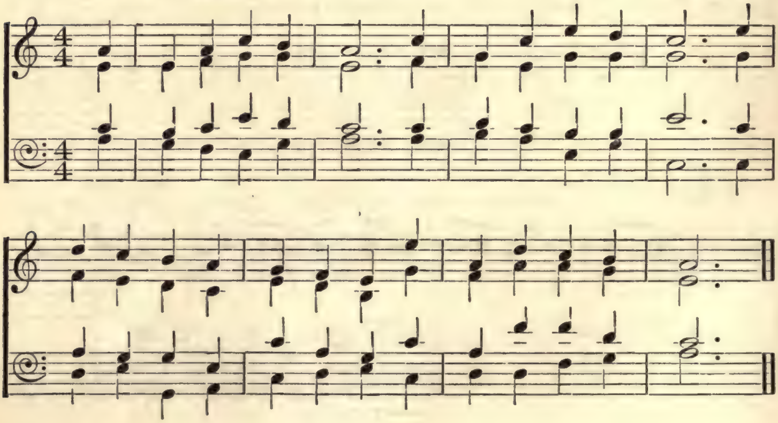

Te-cum prin-cí - pi - - um in - - - di - - - - e
vir - tú - - tis tu - æ.......................................
in splen-dó - ri - bus sancto - - rum.....................
ex ú - te - ro.. an - te lu -


- ci.. fe - rum ....
.... gé.......................... nu - i te........................
....

Exercise 239 is a fine example of Melismatic Plainsong intended for performance by cantors (trained soloists).

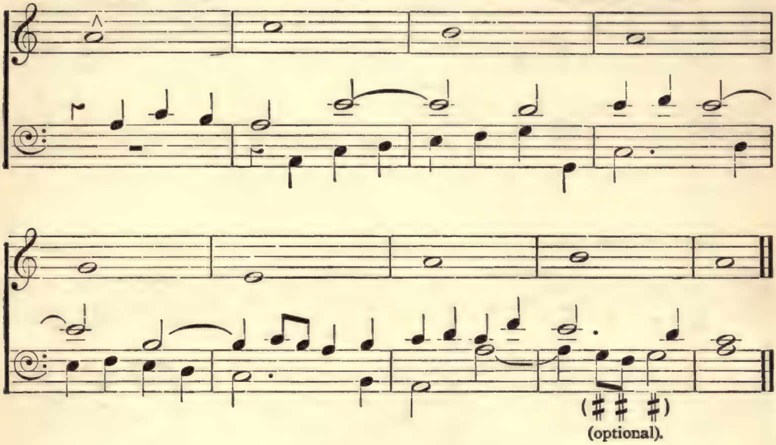
861. "S. Bride's Tune"—a well known Metrical Psalm melody, first printed in 1762—is cast, [undesignedly], in the Tenth Mode:—

Fig. 469.


"S. Bride's" Tune.

862. The following is an example of strict counterpoint in the Ninth Mode:—

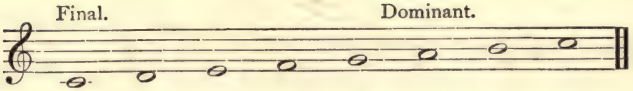
Ex. 240. {A.T.B. / C.5.5.



N.B.—Modes XI and XII being practically non-existent (as explained on pp. 9, 11, 12), are not dealt with in this place.

MODUS XIII (IONIAN).

Fig. 469.



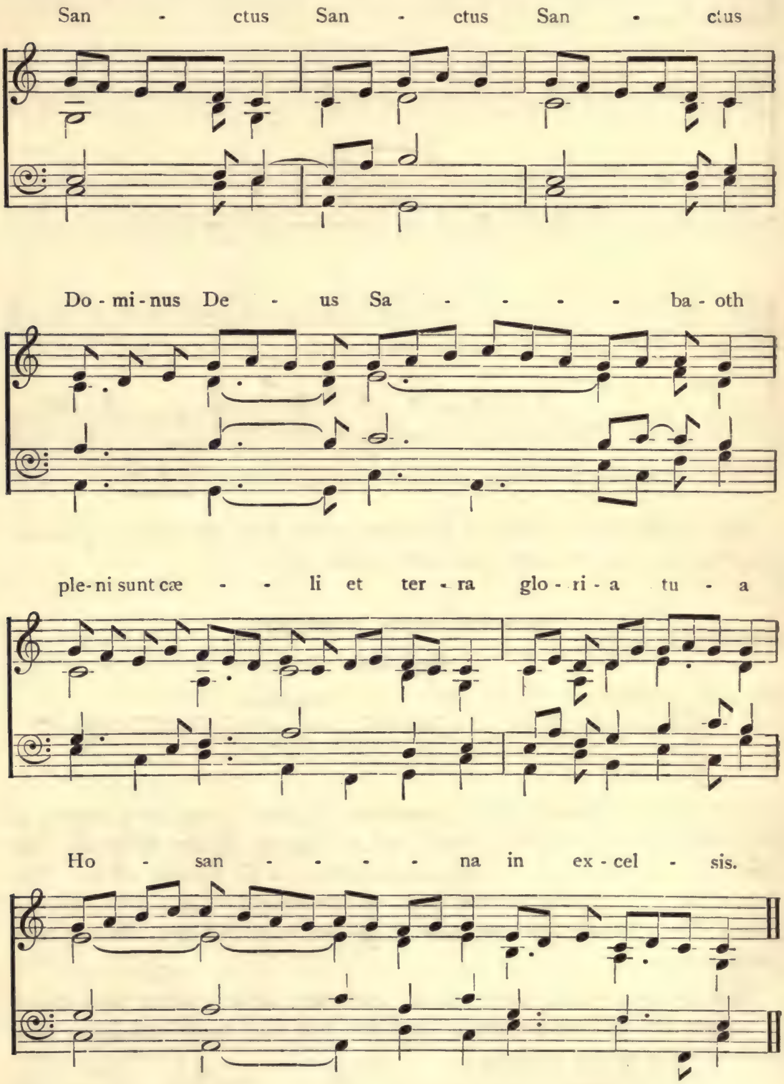
863. The Thirteenth Mode consists of exactly the same notes as those of the Sixth (Hypo-Lydian) but an octave higher in pitch. Its final is C instead of F, and its dominant is G instead of A. The Ionian Mode is identically the same as the modern scale of C major; except for the fact that the note B is not regarded as a leading note in the former.

864. A melody may begin on the dominant or any other note below it, except D; any phrase other than the first may begin upon any note of the Mode except the high C.

865 In the midst of a phrase, the melody may descend to B (the inverted 7th)—a semitone below the final.

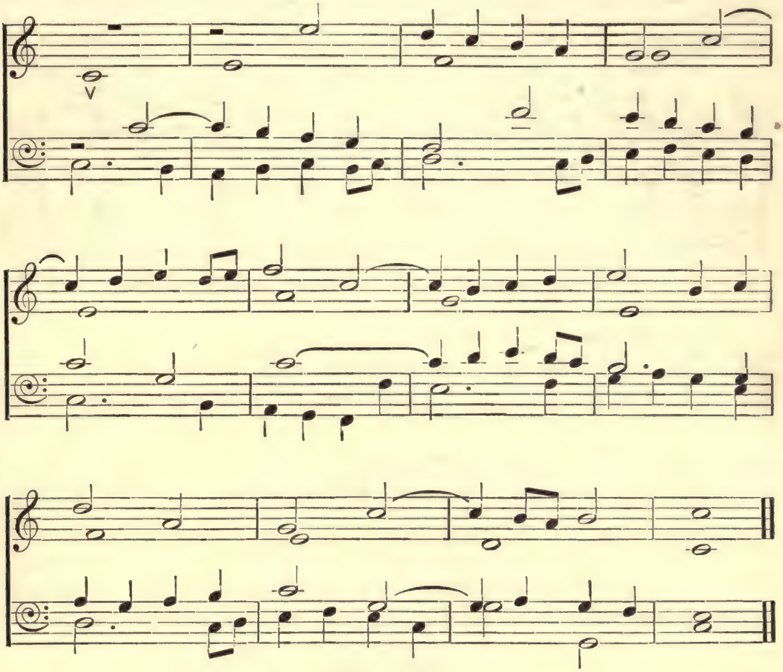
866. The following is a fine example of a perfect melody in the Thirteenth Mode:—

Ex. 241. From the *Gradual* of Pope Paul V, 1605–21.


San - ctus San - ctus San - ctus
Do - mi - nus De - us Sa - - - - ba - oth
ple - ni sunt cæ - - li et ter - ra glo - ri - a tu - a
Ho - san - - - - na in ex - cel - sis.

867. The following example on a C.F. by Fux (Cherubini 6), will illustrate the possibilities of strict counterpoint in the Ionian Mode :—

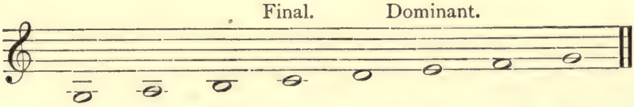
Ex. 242.



Students may find it interesting to compare Exercise 242 with the modern treatment of this same C.F. on page 224.

MODUS XIV (HYPO-IONIAN).

Fig. 471.

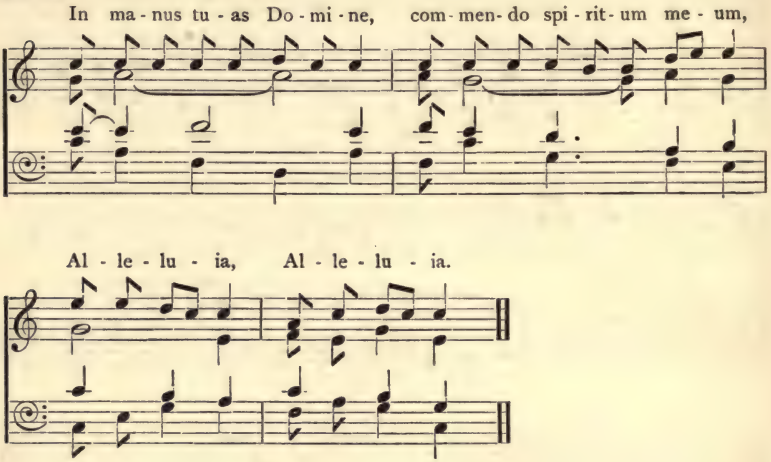


868. The Fourteenth Mode consists of exactly the same notes as those of the Seventh (Mixo-Lydian); but its final is C instead of G, and its dominant is E instead of D.

869. A melody may begin on the dominant (E), or any other note of the Mode below it except B; but a phrase other than the first may begin on F (the inverted 7th degree), or on any note of the Mode except B and the highest G.

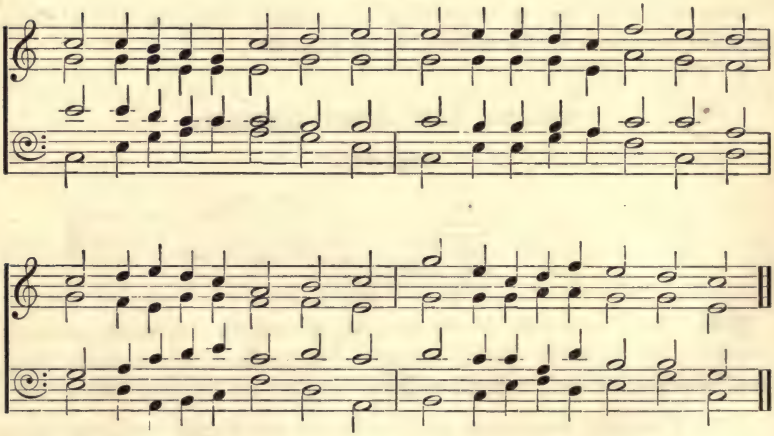
870. The following is an "imperfect" melody in the Fourteenth Mode :—

Ex. 243.


In ma - nus tu - as Do - mi - ne, com - men - do spi - rit - um me - um,
Al - le - lu - ia, Al - le - lu - ia.

871. The "Old 100th Psalm Tune" is a familiar example of a melody in the Fourteenth Mode ; although it is seldom (if ever) sung in its own untransposed pitch :—

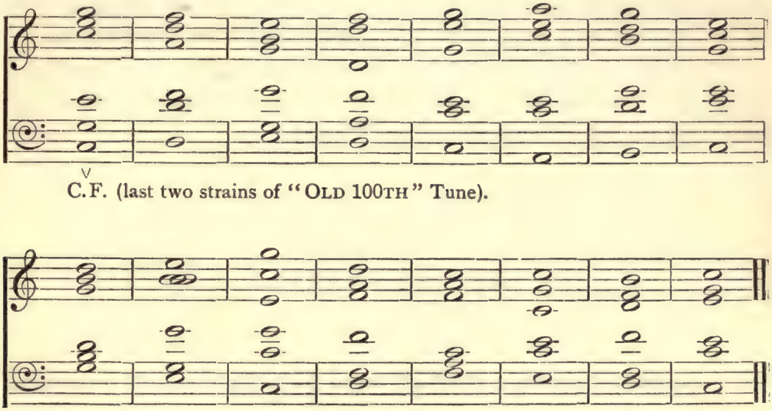
Fig. 472.



The melodic importance assigned to the dominant (E) in the above tune cannot fail to be observed.

872. The following example will exhibit some of the possibilites of strict counterpoint in the Fourteenth Mode :—

Ex. 224. {S.S.A.T.T.B.
I.I.I.I.I.C.



C.F. (last two strains of "OLD 100TH" Tune).

873. It has been well said by Prof. Sir C. V. Stanford,* that "there is no such thing as Free Counterpoint from the standpoint of technical study. It is only a pedantic name for Composition. All musical works are in free counterpoint. . . ."

874. This is absolutely true. But, on the other hand, it is possible to conceive the usefulness of a further short course of technical exercises based on *Canti Fermi* more or less chromatic in character, with notes unequal in length, and with a distinctly marked rhythm ; exercises also which involve a much wider harmonic basis, and consequently a more liberal choice of "chords," necessitating the use of unprepared essential discords, and much greater freedom in the treatment of all unessential discords ; exercises in which no part is obliged to continue throughout its course in the particular "Species" it introduced at the beginning ; exercises in which the Species in any part may be suddenly changed to another Species, or be transferred to the melody of another part ; exercises in which the added parts have longer notes than those of the C.F. ; exercises in which instruments may be combined with voices ; and exercises in which all the technical operations of strict counterpoint may be so gradually widened out and extended until real freedom is attained.

---

* *Musical Composition*, Ed. 1911, p. 11.

875. The present writer has attempted to provide such a further technical course in his *Composers' Counterpoint* (Schirmer).

876. For it cannot be pointed out too frequently, that real freedom in musical composition is never reached by an utter and ignorant disregard of those academic hedges and safeguards which separate euphony from cacophony, concord from discord, musical sound from chaotic noise.

877. Real freedom consists rather of a reasonable and intelligent use of those natural advantages, opportunities, and privileges which lie within the sacred confines of Law and Order.

AFTERWORD.

"Temperance in colour does not mean imperfect or dull enjoyment of colour; but it means that government of colour which shall bring the utmost possible enjoyment out of all hues. A bad colourist does not *love* beautiful colour better than the best colourist does, not half as much. But he indulges in it to excess; he uses it in large masses, and unsubdued; and then it is a law of nature that he shall not be able to enjoy it as much as if he had used it in less quantity. His eye is jaded and satiated, and the blue and red have life in them no more. He tries to paint them bluer and redder in vain; all the blue has become grey, and gets greyer the more he adds to it: all his crimson has become brown, and gets more sere and autumnal, the more he deepens it. But the great painter is sternly temperate in his work; he loves the vivid colour with all his heart; but for a long time he does not allow himself anything like it, nothing but sober browns and dull greys, and colours that have no conceivable beauty in them; *but these by his government became lovely;* and after bringing out of them all the life and power they possess, and enjoying them to the uttermost, cautiously, and as the crown of the work, and the consummation of its music, he permits the momentary crimson and azure, and the whole canvas is in a flame."—JOHN RUSKIN, *Stones of Venice.*

APPENDIX.

A MEMORANDUM ON STRICT COUNTERPOINT.

We, the undersigned, issue this Memorandum on Strict Counterpoint in response to a request from the Council of the Union of Graduates in Music. We wish it to be distinctly understood that we have had in view the alleged difficulties of students and teachers, owing to the ever-increasing divergency of opinion upon certain matters connected with the study and practice of this subject.

We cannot in any way bind our Universities, Boards of Studies, fellow examiners, successors, or any persons whatever, to the views expressed below; these views are offered as our private and unanimous opinions, in deference to the assurances we have received that students and teachers fear lest Counterpoint considered good in one quarter may be considered bad in another.

The following remarks refer to Counterpoint written against a Canto Fermo in Semibreves. In all other cases the same principles can be readily applied:—

1.—The parts may cross with reason in Counterpoint for more than two voices.

2.—While it is preferable that the first note of the Counterpoint shall make a perfect concord, the use of the third of the chord is not considered to be an offence.

3.—Modulation to nearly related keys may be sparingly used after the original key has been established.

4.—Syncopation, in examples of the 4th species, may occasionally be broken.

5.—When writing Combined Counterpoint,* dotted minims and dotted crotchets may be used (the latter sparingly) in 5th species.

6.—A crotchet should be seldom tied to a crotchet.

7.—Two chords may be used in a bar, although it is recognized that the use of one chord in a bar is often stronger in effect.

8.—More than two consecutive quavers should not be used; and these groups of two quavers should occur on the 2nd and 4th beats of the bar in conjunct motion.

9.—A skip of an octave to the first of a group of two quavers is permissible. In all other cases quavers should be approached and quitted in conjunct motion.

10.—Changing notes may be used; but except in the Cadence they should be rare.

11.—A second inversion should not occur on the first beat of any bar, unless the fourth of the Chord having been previously prepared, is resolved in the same bar.

12.—The objection to consecutive perfect fifths does not depend on the number of notes intervening, but on the character of the fifths themselves; for instance, two perfect fifths are always permissible with one or more notes intervening, provided that at least one of the fifths is unessential.

General Note.—It is not, in our experience, sufficiently borne in mind that anything in the nature of a "licence" should be used with reservation.

WALTER PARRATT,
Professor of Music in the University of Oxford.
PERCY C. BUCK,
Professor of Music in the University of Dublin.
JOSEPH C. BRIDGE,
Professor of Music in the University of Durham.
J. FREDERICK BRIDGE,
King Edward Professor of Music in the University of London.
WALTER CARROLL,
Lecturer and Examiner in Music, University of Manchester.
CHAS. W. PEARCE,
Dean of the Faculty of Music in London University, and Examiner in Music in the University of Durham.
C. HARFORD LLOYD,
Late President of the Union of Graduates in Music, and Precentor of Eton.
H. A. HARDING,
On behalf of the Council of the Royal College of Organists.

By order of the Council of the Union of Graduates in Music.
E. F. HORNER, *Hon. Secretary.*

May 1st, 1911.

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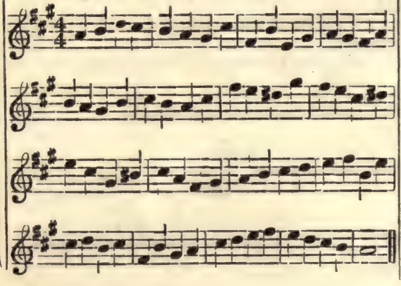
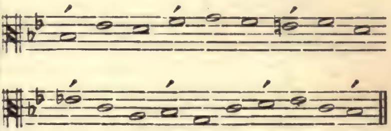
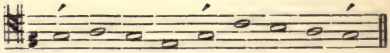
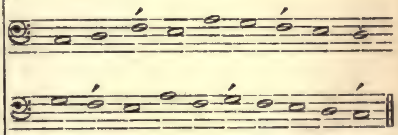
* By Combined Counterpoint is meant the presence in the score of at least two parts which move in notes shorter than semibreves.

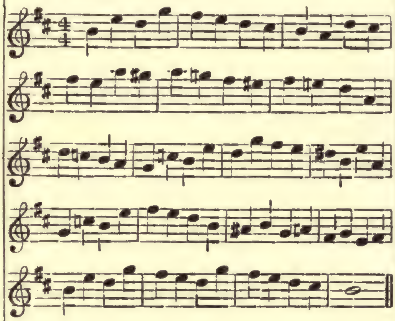
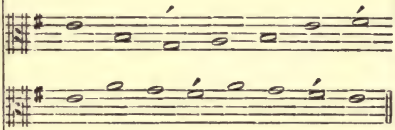
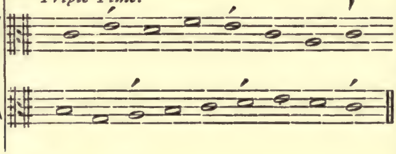
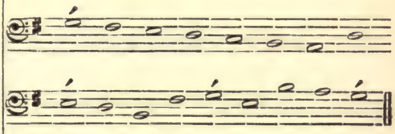
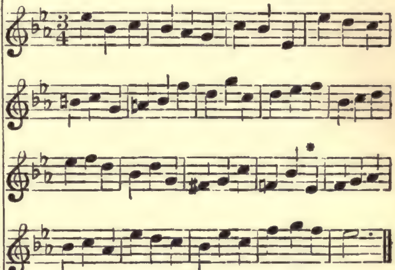
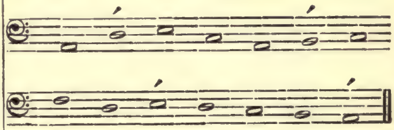
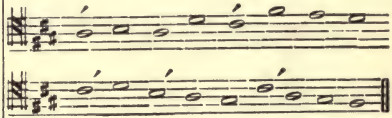
CANTI FERMI FOR PRACTICAL STUDY.

Section I.

Students will find the Fifty-three Canti Fermi given by Cherubini in his Treatise on Counterpoint (1835) most excellent for this purpose. They are here given in their entirety in the following table; those which are not to be found worked in this book being printed here in full. Obviously, those Canti Fermi already worked can be re-worked by Students in a multitude of ways all different to those exhibited in the pages referred to in this Table.

TABLE OF CHERUBINI'S CANTI FERMI.

No. of C.F. in **Cherubini.**	Page in this book where the **Cherubini** C.F. will be found worked.
1	36; 61, 62
2	77, 78; 99; 181; 146; 152; 179–184 *Set at Durham, March, 1912.*
3	116, 117; *Set at Durham, March, 1912.*
4	131, 132; 156; 222
5	37 (Fig. 52); 221
6	36 (Fig. 50); 224
7	(Abbreviated) 207
8	63; 187, 188
9	225
10	206
11	203
12	To be worked after the manner of Exercises on pages 64, 80, 101, 119, 134, &c. 
13	*Triple Time.* 
14	
15	
16	43 (Fig. 75*c*); 79; 160; 172; 185, 186; 211 *Set at Durham, March, 1913.*
17	63; 117
18	(Abbreviated) 211
19	204
20	(Abbreviated) 237

No. of C. F. in **Cherubini.**	Page in this book where the **Cherubini** C. F. will be found worked.
21	To be worked like the Exercises on pages 64, 80 101, 119, 134, &c. 
22	62; 221
23	153; 206
24	
25	205; 239
26	(Abbreviated) 200; 236
27	(Abbreviated) 235
28	158, 159; 238
29	234
30	166, 167
31	*Triple Time.* 
32	232
33	230, 231; *Set at Durham, 1912.*
34	170, 171
35	229, 230; *Set at Durham, March, 1913.*
36	147, 148; 248; *Set at Durham, March, 1912.*
37	167, 168; 251; *Set at Durham, March, 1913.*
38	43 (Fig. 75 *d*); 233
39	
40	(Abbreviated) 199
41	 The concluding bars of this C. F. (from *) will be found worked with a different accentuation on page 258.
42	200
43	99, 100
44	43 (Fig. 75 *b*); 173
45	
46	162
47	132, 133; 154
48	
49	134
50	119
51	101
52	80
53	64

TABLES OF CANTI FERMI.

TAKEN FROM ENGLISH HYMN TUNES, GERMAN CHORALES, AND UNIVERSITY AND COLLEGE EXAMINATION PAPERS: ALL TO BE FOUND WORKED IN THIS BOOK.

Section II.—ENGLISH HYMN TUNES.

		PAGE.
1	Addison's Tune (first strain in minor key)	244
2	Addison's Tune (last two strains in major key)	243
3	Angel's Song	226
4	Dundee (altered as set at Durham, Sept., 1912)	189, 276, 277
5	London New (first two strains)	118, 268
6	Old 100th Tune (last two strains)	202, 210, 243, 260, 270, 279
7	Old 104th Tune (last two strains)	227, 278
8	Stockton (last two strains)	84, 121, 181, 263, 289
9	Stockton (entire)	291
10	S. Bride's (last two strains)	100, 202
11	S. John's (first two strains)	148, 185, 269
12	S. Mary's (first and last strains)	103, 119, 182
13	S. Mary's (last two strains)	85, 133, 238, 250, 252, 256, 257, 275
14	S. Stephen's (first two strains)	103, 267

Section III.—GERMAN CHORALES.

15	Chorale by J. F. Doles [died 1797] (last two strains. Set at Durham, Sept., 1913)	245
16	Der Leibzwar in der Erden	134
17	"Innspruck Tune" (last strain in a minor key)	244
18	Jesu, meine Zuversicht	294
19	Komm Gott Schipfer Heileger Geist	154, 155, 156
20	Ringe recht	136
21	Vater unser (first strain)	86
22	Vater unser (last strain)	246
23	Vater unser (last two strains)	168, 169
24	Vom Himmel hoch da komm ich her (first strain)	86
25	Vom Himmel hoch da komm ich her (last strain)	161, 246
26	Wachet auf (last two strains)	173, 174
27	Wir glauben all an Einen Gott (first strain)	76, 137, 258, 268

Section IV.—FROM UNIVERSITY AND COLLEGE EXAMINATION PAPERS.

28	Durham University	105, 122, 247, 249, 259, 294
29	London University	37, 54, 76, 266
30	Oxford University	252, 261, 264, 271, 281, 284
31	Royal College of Organists	232

Section V.

FIFTY ADDITIONAL CANTI FERMI

FROM ENGLISH HYMN TUNES AND GERMAN CHORALES IN MAJOR AND MINOR KEYS.

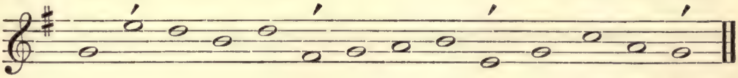
(Unworked in the previous pages).

A.—IN MAJOR KEYS.

N.B.—Canti Fermi marked * may be worked also in Minor Keys.

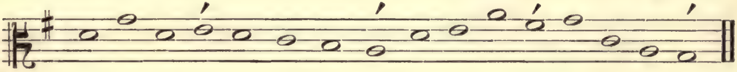
* "Chapel Royal" Tune. Dr. W. Boyce (1710–1779).

1.



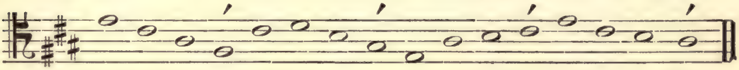
"Kent" Tune. Dr. Maurice Greene (1745).

2.



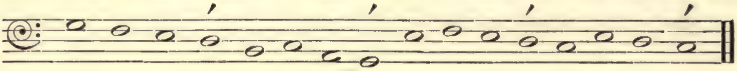
"S. Paul's" Tune. Jeremiah Clarke (1700).

3.



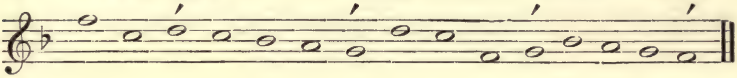
"Ten Commandments" Tune. Genevan Psalter (1562).

4.



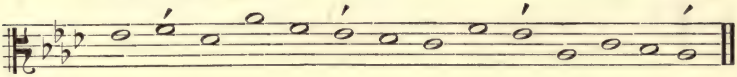
* "Himmel, Erde, Lust, und Meer." German Chorale.

5.



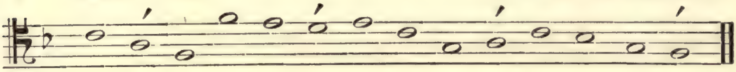
* "German Chapel Royal" Tune. F. Weber.

6.



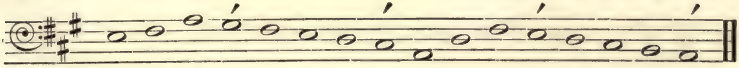
* "Bella" Tune. *Harmonica Perfecta* (1730).

7.



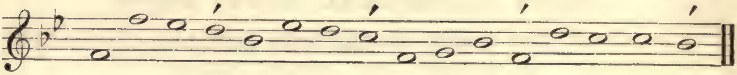
* "Bevan" Tune. Sir John Goss (1853).

8



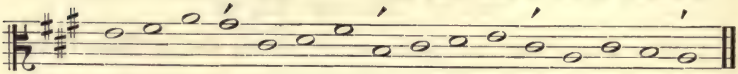
* "S. Catharine's" Tune. Bishop Turton (1844).

9.



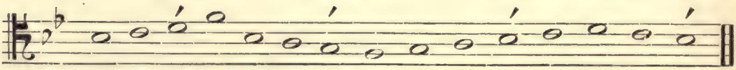
* "Christchurch" Tune. The Rev. Sir F. A. G. Ouseley.

10.



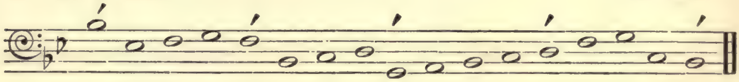
* "Gott des Himmels und der Erden." Heinrich Albert (1643).

11.



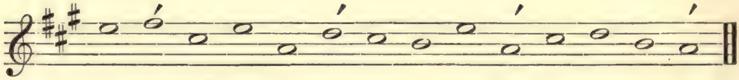
Hymn Tune. C. W. P.

12.



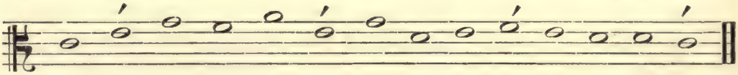
* "S. David's" Tune. Ravenscroft (1621).

13.



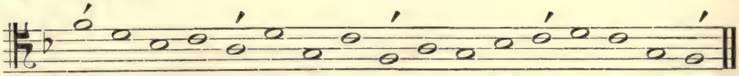
* "York" Tune. Andrew Hart's Psalter (Edinburgh, 1615).

14.



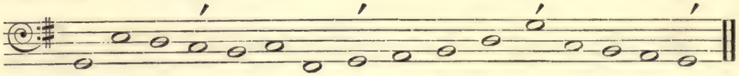
* Hymn Tune. C. W. P.

15.



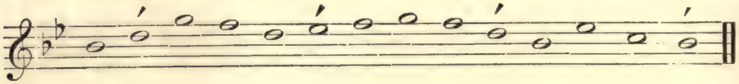
* "S. Michael's" Tune. Dr. S. S. Wesley (1860).

16.

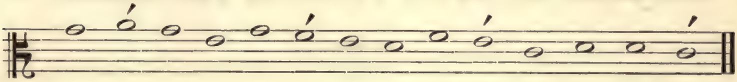


* "Chichester" Tune. Ravenscroft (1621).

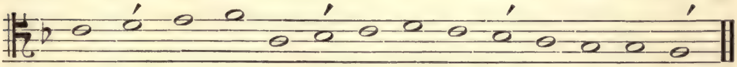
17.



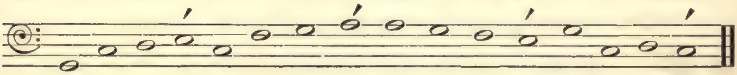
* "MELROSE" Tune. SCOTTISH PSALTER (1635).

18.


* "CAITHNESS" Tune. SCOTTISH PSALTER (1635).

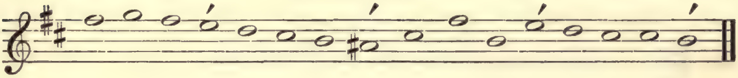
19.


* "WOOLMER'S" Tune. THE REV. SIR F. A. G. OUSELEY.

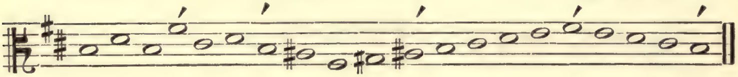
20.


B.—IN MINOR KEYS.

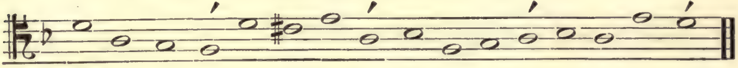
"CANNONS" Tune. G. F. HANDEL (1742).

21.


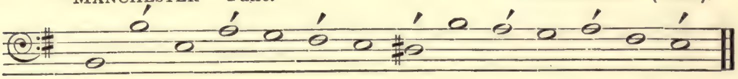
"ES KOSTET VIEL EIN CHRIST ZU SEHN." STUTTGART GESANGBUCH (1850).

22.


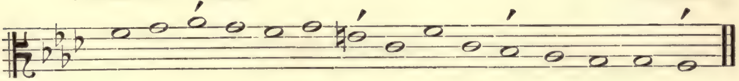
Hymn Tune. C. W. P.

23.


"MANCHESTER" Tune. RAVENSCROFT (1621).

24.


"AUGSBURG" Tune. TŒPLER.

25.


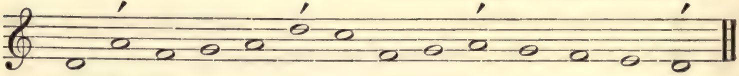
N.B.—With the exception of No. 2, any of the foregoing twenty-five Canti Fermi may be varied by substituting the leading-note for the Supertonic in the Cadence.

Section VI.—CANTI FERMI IN THE MODES.

Modus I.

DUMONT (used by Dr. T. A. Walmisley in his Evening Service in D minor).
(*Set at Durham, September* 1913).

26.

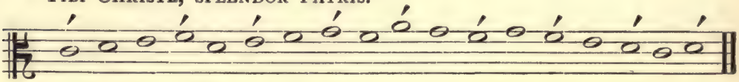


27. See C.F. by FUX (Exercises 220, 221, on page 316).

Modus II.

"TIBI CHRISTE, SPLENDOR PATRIS."

28.

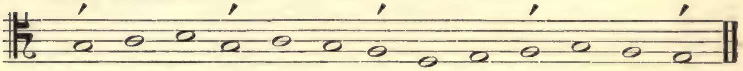


29. See C.F. reduced from *Urbs beata* (Exercises 223, 224, on page 318).

Modus III.

"DEUS TUORUM."

30.

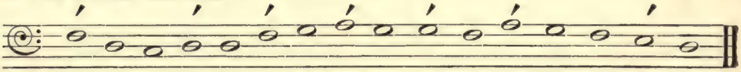


31. See C.F. reduced from *Adesto Sancta Trinitas* (Exercise 226 on page 320).

Modus IV.

"O PATER SANCTE."

32.

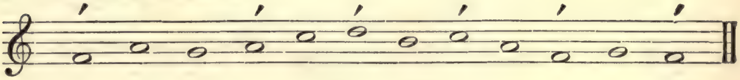


33. See C.F. by FUX (Exercise 228 on page 321).

Modus V.

"POPULUM HUMILEM."

34.



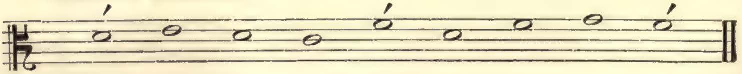
35. See C.F. set for Exercise 230 on page 324.

36. See also C.F. from *Constance Psalter* (1510) set for Exercise 161 on page 227.

Modus VI.

"SURREXIT DOMINUS."

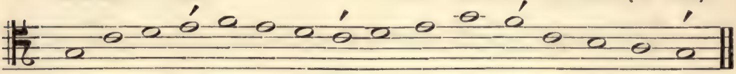
37.



38. See C.F. by FUX (Exercise 232 on page 326).

Modus VII.

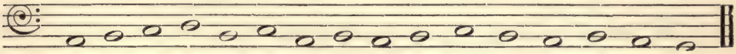
"NORFOLK" Tune. DR. SAMUEL HOWARD (*d.* 1762).

39.


40. See C.F. reduced from *Sanctorum meritis* (Exercise 234 on page 328).

Modus VIII.

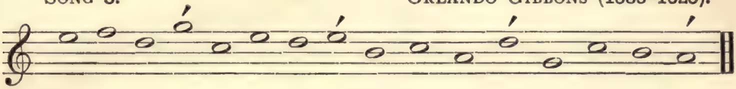
"JESU REDEMPTOR SÆCULI." From LA FEILLEE (1782).

41.


42. See C.F. set for Exercise 236 on page 330.

Modus IX.

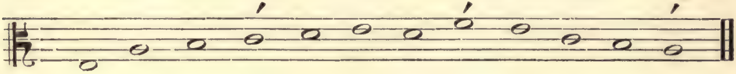
"SONG 5." ORLANDO GIBBONS (1583–1625).

43.


44. See C.F. set for Exercise 238 on page 331.

Modus X.

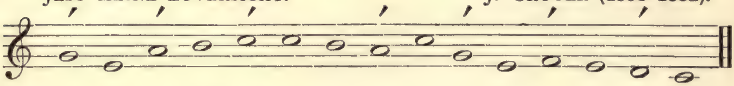
"LEONI" Tune. Of Ancient Hebrew origin.

45.


46. See C.F. set for Exercise 240 on page 325.

Modus XIII.

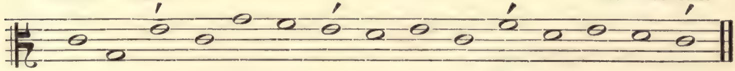
"JESU MEINE ZUVERSICHT." J. CRÜGER (1598–1662).

47.


48. See C.F. set for Exercise 242 on page 337.

Modus XIV.

"HOPE" Tune. R. DAVIES.

49.


50. See C.F. set for Exercise 224 on page 339.

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